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VOL. LIV.—NO. 1

NEW YORK WEDNESDAY, JANUARY 2, 1907

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BERLIN, W., December 15, 1906.

With what mingled feelings of envy, awe and admiration do the thousands of striving music students the world over look up to the few conspicuously successful musicians before the public! How they envy their success, how they admire their artistic powers and how they long to compass the same heights, feeling with the deepest conviction that were such careers theirs, they would know unbounded happiness. And yet these selfsame musicians who have climbed to the topmost pinnacle of fame and success are by no means as happy and contented as these admiring onlookers from the valley below seem to them.

Richard Strauss is said to have declared not long since at a social function that he had no more interest in art whatever, and that all he cared for was to make money enough so he could live comfortably and get out of music altogether.

Eugen d'Albert plays the piano merely *faute de mieux*, as a means of making money. I myself have seen a letter which he wrote, in which he declared that he hated the piano, and that systematic traveling about as a virtuoso was degrading, inartistic and in the highest degree unsympathetic to him. Fritz Kreisler remarked to me the other day that if he had money enough to live on he would stop playing in public altogether, and that his whole energies were now concentrated on attaining that end. Rudolph Ganz says that he hates the practicing, the traveling and public playing, and that the only real enjoyment he gets out of music is in ensemble playing with his friends in private.

After Ysaye's magnificent rendering of two Bruch concertos here last week, he was overwhelmed with applause, and several celebrated musicians who had attended the concert, including Leopold Godowsky, went into the artists' room to congratulate him. It was one of those supreme moments in the virtuoso's career, one of those moments for which he is most envied by an admiring world. Ysaye received the congratulations with great nonchalance, and then seating himself, and lighting his pipe, he said, partly in German, partly in French: "Es ist doch langweilig—toujours la même chose." It was not so much what he said as the tone in which he said it that carried conviction and impressed me. One felt how tired he was of it all. These great artists who are so desirous of getting away from professional life, are not tired of their art *per se*, their inherent love for it which compelled them to become professionals is too strong for that. It is the public exploitation of their art for the purpose of money making that disgusts them. Were they independent they would still live largely in their music at home, surrounded by friends and connoisseurs. There are, perhaps, a few exceptions. Eighteen months close association with César Thomson practically convinced me that he would never touch his violin again if he were not compelled to do so in order to make a living, and I never heard Thomson play at home for the mere joy of playing.

It takes all kinds of people to make a world, and happily not all musicians are thus constituted. Diametrically opposed to those mentioned above is Sergei Kusnezow, the great Russian contrabass virtuoso. Kusnezow is a multimillionaire, and the wealthiest living instrumentalist. His income is much greater than he needs, and much greater than he could ever hope to earn with his instrument; yet Kusnezow gets keen enjoyment out of concertizing, and not only that, he enjoys making money by means of his art. His income in Russia has been enormous. One concert in Moscow netted him ten thousand roubles (\$5,000), and one at St. Petersburg, eleven thousand roubles (\$5,500), which exceeds the receipts of any instrumentalist in Russia of recent years.

Thus do natures differ. After all, it is a question whether the great artists mentioned above would forever renounce the plaudits of the multitude if they were suddenly to become independent. After two or three years of complete abstinence from concert work the old appetite for public applause would probably return.

Max Reger's new compositions, op. 93-98, were introduced to the Berlin public on Saturday evening by the composer himself, who officiated at the piano, assisted by Carl Halir, violinist; Paul Goldschmidt, pianist, and Elae Schünemann, vocalist. The program comprised four 4-hand pieces for piano, nine lieder, a suite for violin and piano written in old style and an introduction, Passacaglia and fugue for two pianos.

Two andantes and the largo for violin alone were the



THEODORE SPIERING

most important of these new works of Reger. They are beautiful lyric compositions and reveal considerable originality; some of the songs, too, especially the lyrical ones, made an excellent impression. In the other works there was little originality; the influence of Bach and Brahms, as is nearly always the case with Reger, being too pronounced. Polyphonically, Reger is phenomenal, but with his enormous productivity (he has reached op. 98 at the age of thirty-five), he naturally does not take the time to weed out and polish. Reger is a strong personality, but it is, after all, a question if he is of more than contemporary importance. He played the piano remarkably well, and the work of all the assisting artists was excellent.

José Vianna da Motta eaches conventional programs

and the beaten paths of the virtuoso, and he always brings something new and interesting when he plays in public. At his recital on Saturday he introduced two big new Russian piano works, a sonata, in B flat minor, by M. Balakirew and a piece called "Carillon," by S. Liapounoff. This piece is built up on an old Russian church melody of simple grandeur. It is the third of Liapounoff's "Twelve Etudes d'execution transcendante." The Balakirew sonata contains four movements—*andantino-mazurka*, *intermezzo-allegro*, *non troppo*, *con fuoco*. Musically it is full of meat, and in the hands of an artist of da Motta's caliber, it is an effective work. A splendid impression was made by his rendering of the Liapounoff composition. In Liszt's organ fantasy and fugue on the choral, "Ad nos, ad salutarem undam," in Busoni's free transcription for piano, da Motta also revealed himself as a deep and thinking musician, and as a perfectly equipped pianist who is utterly free from all virtuoso allures. His other numbers were Schumann's "Carnaval" and Tausig's "Zigeunerweisen." His success was immense.

Ernst von Wolzogen, with his famous "Kraftmayer," has given to the world what is probably the best musical novel ever written. It is a romance of music and love and is very cleverly entwined about the majestic figure of Liszt. Von Wolzogen was himself a personal friend of Liszt, and he has today a very large acquaintance among great musicians. He is one of the most widely read of modern writers in Germany, and his "Der Thronfolger," "Die Tolle Contesse," "Die Erbschleicherin," "Die Kühle Blonde," "Das Dritte Geschlecht" and several other equally well known works of his are masterpieces of modern romance. I recall reading all these works with great pleasure and profited a great deal from them in learning German style. So it was with keen interest that I wended my way to Mozart Hall on Monday evening to attend a soirée given by Ernst von Wolzogen and his charming wife, Elsa Laura von Wolzogen. I was both curious to see and hear this distinguished romancier, who plays the violin and who is greatly interested in music generally. In appearance Von Wolzogen is distinguished and sympathetic; he makes the impression of being a man of about fifty-five years of age. He recited selections from his own poems, displaying a fine, resonant voice, and a delivery full of light and shade, fire and pathos. He was most heartily applauded. Madame von Wolzogen sang, to her own accompaniment on the lute, songs in various languages and many different dialects, her selections being for the most part of a light and humorous character. She displayed a versatility worthy of the highest admiration. In some of the old folksongs there were many verses, and in consequences many repetitions of the melody, but each time she sang it in a different way, lending to it new interest and charm. Her voice is a light, high soprano; it has been thoroughly schooled, she having studied four years with Orgenie in Dresden, and it is just adapted to the quaint accompaniment offered by the soft, plaintive tones of the lute. Her success was immense and she was obliged to give several encores, which included an American "darkey" song.

At the fifth Philharmonic concert a new overture by George Schumann was brought out under Nikiach. It shows this composer in all his good points and all his weaknesses. Schumann writes smooth, plausible music in conventional form, clothed in conventional harmonies. Spontaneity is wholly lacking with him. The themes of this overture are unimportant and show more good intention than inspiration. Its reception was cool. Richard Strauss' "Heldenleben," the other orchestral piece on the program, is a work of very different caliber, and, as played by the Philharmonic Orchestra under Nikiach's superb direction, made a big impression. The soloist of the concert was Artur Schnabel, who was heard in a somewhat conservative performance of the Brahms B flat major concerto.

Sydney Biden gave a successful "Lieder Abend" at Beethoven Hall on the same evening, when he was heard in songs by Brahms and Wolf, Ernst Boehe, Gustav Krug and Fritz Fleck. Mr. Biden has a splendid, well schooled voice, and his singing is most artistic. Without ever becoming sentimental, he knows how to infuse a degree of warmth and esprit into his work which never fails to make a lasting impression.

Louis Siegel, a young American violinist from Indiana, made his Berlin debut at Mozart Hall, accompanied by the Mozart Orchestra, on Wednesday evening. Young Siegel, who is now twenty years of age, studied five years with Ovide Musin at the Liege Conservatory, and for the past three years has been with Ysaye. He chose for his first appearance here the Paganini and Mendelssohn concertos, that favorite of his master, Chausson's "Poème," and Rimsky-Korsakoff's Russian fantasy. Siegel played

the Paganini concerto with his violin tuned up half a tone higher than the orchestra, just as Paganini used to play it. Thus, the orchestra was playing in the key of E flat while Siegel himself was executing in D major, but producing the effect of playing in E flat major.

Young Siegel already has a well developed technic, and in his own cleverly written cadenza, particularly, he displayed a high degree of virtuosity. He was exceedingly nervous, which accounted for his occasional faulty intonation at the start, but he improved as the evening wore on, and, all in all, proclaimed himself a violinist of great talent and formidable attainments. The Chausson and Rimsky-Korsakoff are difficult and ungrateful. Siegel played on two violins from the celebrated collection of D. J. Partello, of this city. In the Paganini concerto he used a Ruggerio, and in the other pieces he played on the famous 1690 Strad. This is a violin of wonderful quality and penetrating power, as well as of remarkable evenness. Such a golden A and E, such a rich D and such a silvery G one seldom hears. This superb instrument helped young Siegel to achieve a notable success. The applause of the large audience was long and hearty, and the young artist has every reason to be satisfied with his first Berlin appearance.

The program of the fourth Weingartner concert with the Royal Orchestra brought three classical symphonies, to wit: the Mozart "Jupiter," the Brahms E minor and the Beethoven B flat major. Weingartner is an interpreter of the classics comme il faut, and his rendering of these three great works left nothing to be desired.

Everything was worked out to the smallest detail and yet the conductor did not lose sight of his mental picture of the composition as a whole.

A successful song recital was given by Lilli Menar recently. She has a pretty voice and sings with taste and intelligence. She was heard in songs by Brahms, Beethoven, Schumann, Behm and Reger, to the able accompaniment of Edouard Behm.

A concert was given on Monday at the Singakademie by Alphonse Mustel, with the Mustel organ, which is said to have been very interesting. The inventor of this organ played compositions that displayed its remarkable advantages as a solo instrument in the best light. The success of the instrument, as well as of the performance, was most pronounced, and the general verdict is that this Mustel organ is a decided gain for the musical world.

Edith von Voigtlaender, the thirteen year old violinist, recently played before the Empress, receiving warm praise from her majesty. At her second concert, at the Singakademie, on Tuesday, the young violinist gave a splendid performance of the Bruch G minor concerto and Bach's chaconne, enhancing the excellent impression made at her debut. She seems to be on the threshold of a brilliant career.

Miss Haring writes of the following concerts:

"A charity concert in aid of the poor of the Luther congregation was gotten up by the young American, Jason Moore, on Sunday evening, at the Luther Church. Mr. Moore, who is well known in the colony as organist of the American church, has a good sound technic; his rhythm is clear and incisive, and his pedaling is so artistic that no confusion of harmonies ever seem to occur. His selections were Bach's toccata and fugue, in D minor; a pastorale and capriccio, by Spinné and Lemaigre, and the first movement of the Guilman sonata, No. 111. Mr. Moore's rendering of the Bach number was in every way eminently satisfactory; the Guilman work is a delightful one, and Mr. Moore played it splendidly. The Spinné and Lemaigre numbers, however, did not seem to me to be a particularly happy choice; they are commonplace compositions not well adapted to the organ; indeed, their only merits seemed to consist in the possibility of their pleasing a portion of the audience and in displaying Mr. Moore's admirable staccato work. The singer, Matilda Gilow, had a sweet sounding soprano voice. The violinist was Julius Ruthström.

Werner Alberti, the well known singer, met with great success at his concert at Beethoven Hall, on Sunday afternoon, when he was assisted by Augusta Zuckerman, the pretty and highly gifted girl pianist, of New York. Miss Zuckerman gave a brilliant rendering of Raff's rarely heard "Gigue con variatione." She has a beautiful touch and produces a tone which, while retaining its velvety richness in the pianissimo passages, never becomes hard. For one so young, she has wonderful control of the instrument, and she gives evidence of musical intelligence of a high order. Above all, her fresh young personality glows, charms and refreshes. She also gave Chopin and MacDowell numbers. The audience was most enthusiastic and she was many times recalled.

Bechstein Hall was crowded on Monday at the recital of Marianne Wolff, who had secured the assistance of Alberto Jonas. Miss Wolff proved to be the owner of a beautiful rich alto voice, and her work was in many respects excellent. Her intonation is pure, and her singing conveys an impression of convincing inner feeling. She would, however, do well to cultivate a little more brightness and animation.

Of Alberto Jonas, what can be said that has not already been said? He always gives a splendid performance, invariably meeting with enthusiastic receptions, for this genial artist, as was inevitable, has gathered unto himself a host of friends and admirers during the short time he has been here. He was at his best on Monday and played delightfully, with breadth and dignity, with sympathy and a rush of temperamental feeling, notably in the sixth Liszt rhapsody, which was quite irresistible. Mr. Jonas also

played Chopin and Moszkowski numbers and a "Terzen-Etude," by A. Foote.

Artistically Kirk Towns was the shining light at a musicale given by Dr. and Mrs. George Watson, on Tuesday. His selections were songs by Reimann, Jensen, Hugo Kaun, Theodor Spiering, Alberto Jonas, Georg Fergusson and George Chadwick. Many of the prominent members of the colony were present and much interest was evinced in the new songs, all of which are well worth hearing. Mr. Towns' voice is of rich timbre and sympathetic quality; he thoroughly understands how to use it to the best advantage and it is an unalloyed pleasure to listen to his artistic singing. Mrs. Professor Brandenburg played several piano numbers and Katherine Griesbach recited.

A song recital was given at Bechstein Hall on Thursday evening, by Elizabeth Ohlhoff. This young lady has an exceptionally pleasing high soprano voice and many other admirable qualities, as temperament, charming delivery and warmth of expression. The dramatic element was pronounced in her rendering of the Schubert "Erl King," and it made a deep impression. Why, however, the tempo of "Auf dem Wasser zu Singen" was changed into syn-copated time, it would be difficult to guess. The alteration was not an improvement. A Mozart aria and several other songs, including Volkmann's "Die Bekehrte," which suits Miss Ohlhoff's voice to perfection, were well sung. She was received with much enthusiasm.

Bronislaw Hubermann gave his fourth concert of this season with the Mozart Orchestra, at Mozart Hall on Friday, when he had the pianistic assistance of Richard Singer. Huberman is a master of lyric violin playing. It is in his unsurpassed singing tone and soulful playing that he excels. He plays straight from his heart to the heart of the public. His first selection, the Tchaikowsky concerto, was a particularly wise one; indeed, it is doubtful whether any other violinist can excel him in his conception of this work of his fellow countryman the deep melancholy, the wild delight, the virtuoso technic! All these are completely his. A greater contrast to this than

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An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodor Kroyer.  
A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.  
His tone is unusually velvety also in the most powerful utterance, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Leusman's Musik Zeitung, Berlin, January 19, 1906.

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the Mozart adagio could hardly be imagined; the delicacy and purity of his reading of this work astonished many who had hitherto believed him to be merely a virtuoso. The Mendelssohn concerto, the concluding number of the program was an artistic achievement, and the audience shouted, cheered and clapped, after pelting him with all the available flowers. Hubermann responded with a couple of encores, but the audience were still clamoring when I left the hall, which was in partial darkness.



Mme. Ilka Horowitz-Barnay published an article in a recent edition of the Vienna Neue Freie Press, entitled "An Hour With Joseph Joachim." It was an interview which Mme. Barnay had with Joachim, in which the Nestor of violinists expressed his opinion concerning the relative importance of great musicians of the past. His great love and reverence for Brahms is not to be wondered at when one considers that the two men were intimate and life long friends, yet some of his views on the Hamburg composer are surprising. Among other things, he said: "In the independent mastery of musical forms Brahms seems to me to be the third greatest. First of all comes Johann Sebastian Bach, the all-powerful, the incomparable, the creator, the great beginner. After him comes Mozart, as the creator of a new form of beauty, and then comes, at once, Brahms." Astonished at this, Mme. Barnay asked simply: "And Beethoven?" To which Joachim replied: "In point of invention and progressive development, independence and economy of form, Brahms seems to me to stand above Beethoven; above him, and even above Schubert and Mendelssohn. Beethoven studied with painstaking trouble all his life, and Schubert, in spite of his colossal melodic invention, also worked to the last on his development. Brahms did not study, he did not seek, he simply found. He was no 'Epigone,' no 'Ableger'; he was at once the root, the trunk and the bloom. He had to thank himself alone for everything, for his whole great wealth. Brahms seems to me to be the quintessence of an entire musical period, and yet, only as an individual, as a giver of treasure from his own wealth. Schumann spoke a prophetic word when he once said that in Brahms one had come with whom we should all experience wonderful things. Brahms brought us new beauties, and he is not only a wonder in depth, invention and concentration, he is also one of the most astounding apparitions in point of versatility. He is lyric, he is symphonic, he wrote great choral works, among them the glorious 'German' requiem;

he enriched house music through his four part songs; he brought half-forgotten wind instruments into use again in chamber music, thus enhancing and enlarging this form of art.

"His music was slow to find recognition as the conservative and indifferent public is always slow to take to the new, especially the over-great new. But is Brahms a destroyer? On the contrary, he is a builder, one who from the old beauty brings forth new beauty. Brahms is the element of enrichment, of progress.

"As a man also, Brahms was frequently misunderstood, and yet although outwardly gruff, he was at heart a good, noble man without vanity or arrogance." Mme. Barnay then brought the conversation to the subject of Richard Wagner and his art, and Joachim said that he considered Wagner a man of decided historical importance to art, a man of enormous capabilities, whose lofty aims and serious nature had always greatly interested him, and that he had the greatest respect for Wagner's energy and unusual education. He said that Wagner, contrary to his own views, had dissolved musical form for the benefit of dramatic form, yet he willingly admitted that in the "Meistersinger," "Walküre" and "Tristan" there was music of the highest beauty. Joachim said that he did not think the time had yet come to form a final opinion on Wagner's life and works. He spoke with great vehemence against the imitators of Wagner, men, who, without his genius, were merely caricatures and brainless destroyers of form.



Theodor Spiering has great predilections and talent for conducting, and he made his debut in this capacity in Germany with the famous Kaim Orchestra, in Munich, the day before yesterday. He was very well received. He will give a big concert of his own, as a conductor, with the same orchestra on the seventeenth, when he will have the assistance of Rudolph Ganz as soloist. Miss Etienne will write you particulars. Spiering gave a violin recital at the Kaufhaus, in Leipsic, last Saturday. You will find a full account of this concert in the Leipsic correspondence.



J. H. Aller, director of the Franklin School of Music, at Franklin, Neb., is spending the winter in Berlin, studying voice with Lamperti. The Franklin school is little known to the world at large, yet it has been in existence twenty-five years. Mr. Aller informs me that it offers a three years' course in all branches of music, and that its

graduates are filling enviable positions in the United States. The Euphonium Male Glee Club, now concertizing in the Eastern States under the management of the Redpath Lyceum Bureau, is a product of the school. Five teachers are maintained and 118 students coming from thirty-eight different towns in Colorado, Iowa, Kansas and Nebraska have been enrolled in one scholastic year. There were sixty-six piano students during the past year. Such schools as this deserve to become known, for they are, in a modest way, doing good work for the cause of music in America.



Rudolph Ganz recently played with immense success at a symphony concert at Cassel at very short notice in place of the soloist who had been engaged and who was prevented from appearing by illness. Mr. Ganz also played on December 5, at Strassbourg, with orchestra, and was also heard in the same town in recital on the 10th. On the 15th and 16th he appeared as soloist with the symphony orchestra in Basle. His last engagement in Europe this season will be at Munich, at the Kaim concert, conducted by Theodor Spiering next Monday. On December 22, Mr. Ganz, accompanied by Mrs. Ganz, will sail from Havre for America on the steamship Lorraine.



Edgar Stillman-Kelley's new piano quintet has been very well criticized by the Berlin press. The National Zeitung writes: "The quintet by the American composer, Edgar Stillman-Kelley is decidedly an enrichment to piano quintet literature. The different movements are admirably constructed, the themes are noble, well sounding and rhythmic and the work is full of esprit. The composer, who has schooled himself on Beethoven and Brahms, understands thoroughly how to hold the attention of his hearers."

The Tageblatt writes: "Stillman-Kelley's quintet for piano, two violins, viola and 'cello, which was performed in public for the first time, is the work of an excellent musician, and it was cordially received."

The Vossische Zeitung says: "Stillman-Kelley's quintet, which was heard for the first time, in spite of some complicated modern elements, is a work of clear and appealing beauty. To be sure the themes (with the exception of the slow movement) bring no new message, but the workmanship is highly interesting and also personal. The refined artistic mode of expression of the author is shown especially in his treatment of the piano, which, for the

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most part, is not used as a broad harmonic basis, but rather as a part which decorates the whole."

ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

**SATURDAY, DECEMBER 8.**

Beethoven Hall—José Vianna da Motta, piano.  
Bechstein Hall—Max Reger composition evening. Elise Schöne-  
mann, Max Reger, Paul Goldschmidt, Prof. Carl Halir.  
Philharmonic—Vienna Male Choral Society, with Philharmonic  
Orchestra.  
Singakademie—Dutch Trio, assisted by Maria Knüpfer-Egli and  
Margarete Knüpfer.  
Royal Opera—"Salome."  
Comic Opera—"Lakmé."  
West Side Opera—"Schmetterling."  
Lortzing Opera—"Zar und Zimmermann."

**SUNDAY, DECEMBER 9.**

Bechstein Hall—Anna Dinklage, vocal.  
Philharmonic (matinee)—Nikisch Philharmonic, soloist, Artur  
Schnabel.  
Philharmonic—Philharmonic "Pop."  
Royal High School (theater)—Wietrowitz String Quartet.  
Luther Church—Charity concert, Jason Moore, organ, assisted by  
Mathilde Gilow, vocal, and J. Ruthström, violin.  
Royal Opera—"The Magic Flute."  
Comic Opera—"Hoffmann's Erzählungen."  
West Side Opera—"Schmetterling."  
Lortzing Opera—"Die Fledermaus."

**MONDAY, DECEMBER 10.**

Beethoven Hall—Sydney Biden, vocal.  
Bechstein Hall—Marianne Wolff, vocal, assisted by Alberto Jonas,  
piano.  
Philharmonic—Nikisch Philharmonic, soloist, Artur Schnabel.  
Singakademie—Alphonse Mustel, organ, and associates.  
Royal Opera—"Salome."  
Comic Opera—"Marriage of Figaro."  
West Side Opera—"Kindestreue," "Stradella."  
Lortzing Opera—"Fra Diavolo."

**TUESDAY, DECEMBER 11.**

Beethoven Hall—Ludwig Wüllner, vocal.  
Bechstein Hall—Nathan Fryer, piano.  
Mozart Hall—Jan Kubelik, violin, with Mozart Orchestra, as-  
sisted by Eduard Goll, piano.  
Philharmonic—Philharmonic "Pop."  
Singakademie—Edith von Voigtländer, violin; Marie Henke, vocal.  
Royal Opera—"Flying Dutchman."  
Comic Opera—"Hoffmann's Erzählungen."  
West Side Opera—"Kindestreue," "Galatea."  
Lortzing Opera—"Fra Diavolo."

**WEDNESDAY, DECEMBER 12.**

Beethoven Hall—Hertha Dehmlow, vocal.  
Bechstein Hall—German Society for Old Music.

Mozart Hall—Louis Siegel, violin, with Mozart Orchestra.  
Philharmonic—Philharmonic "Pop."  
Singakademie—Paula Weinbaum, vocal.  
Royal Opera—"Salome."  
Comic Opera—"Carmen."  
West Side Opera—"The Magic Flute."  
Lortzing Opera—"The Daughter of the Regiment."

**THURSDAY, DECEMBER 13.**

Beethoven Hall—Arrigo Serato, violin, with Philharmonic Orches-  
tra.  
Bechstein Hall—Elisabeth Ohlhoff, vocal.  
Philharmonic (small hall)—Philharmonic Trio—Witek, Gerhardt,  
Malkin.  
Singakademie—Joachim Quartet.  
Royal Opera—"Der Evangelmann."  
Comic Opera—"Der Zigeunerbaron."  
West Side Opera—"Kindestreue," "Schmetterling."  
Lortzing Opera—"Der Waffenschmied."

**FRIDAY, DECEMBER 14.**

Beethoven Hall—Emmy Mohr, vocal; Otto von Tiedeböhl, violin.  
Bechstein Hall—Nelly Brodman, vocal; Oskar Brucker, cello.  
Mozart Hall—Bronislaw Huberman, with Mozart Orchestra, as-  
sisted by R. Singer, piano.  
Philharmonic—Lilli Lehmann, vocal.  
Royal Opera—"Tristan and Isolde."  
Comic Opera—"Lakmé."  
West Side Opera—"Kindestreue," "Waffenschmied."  
Lortzing Opera—"The Barber of Seville."

**Warm Praise for Albert Rosenthal.**

In the concert of Frau Emelie Herzog, Königlich Kam-  
ersängerin and celebrated prima donna of the Royal Opera  
House in Berlin, the young 'cellist, Albert Rosenthal, had  
the honor of participating and receiving the following criti-  
cisms of the well known musical critic, Prof. Dr. C. Fuchs:  
"For the purpose of bringing some variety into the pro-  
gram of Frau Emelie Herzog, the young 'cellist Albert  
Rosenthal assisted with a number of pieces, among them  
'Walderuhe,' by Dvorák, and 'Elfenreigen,' by Popper. He  
performed with a most exquisite technic and his inter-  
pretation was exceedingly poetical. Fritz Binder accompanied  
him in his usual good manner."—Prof. Dr. C. Fuchs in  
Danziger Zeitung, Dantzig, November 19, 1906.

**Katharine Goodson at the Gewandhaus Concerts.**

By such an eminent critic as Dr. Otto Neitzel, of the  
Kölnische Zeitung, Katharine Goodson, who will make her  
debut in America at the Boston Symphony concerts, on  
January 18 and 19 next, has been described as the "tapfere  
Klavierwalküre" (the valiant Valkyrie of the piano), and  
by the critic of the Fédération Artistique, in Brussels, as a  
"Paderewski en jupons" (Paderewski in petticoats).

What the great conductor, Arthur Nikisch, thought of her,  
may be gathered from the following incident, which oc-  
curred after Miss Goodson had played the Grieg concerto,  
under his direction, at one of the celebrated Gewandhaus  
concerts at Leipzig, in January of last year. The little  
scene can best be described in the words of a professor  
of the University, who was present, and who, afterwards,  
wrote the following account and sent it to Miss Goodson  
at her hotel:

"Souvenir of January 12, 1905.

"Once again one of those wonderful moments which  
can only occur when one is in the atmosphere of art: Miss  
Goodson had played the Grieg concerto in the Gewandhaus  
with rare success. It was indeed a real pleasure to see  
the faces of the artists in the orchestra accompanying  
her, the sympathetic looks of Klengel, Haman, and all of  
them—all expressive of their enjoyment. Never before  
have I seen Nikisch like that, so warm, so deeply moved.  
He congratulated the young artist, and turning to her and  
all present, said: 'I have known many artists in my life,  
many soloists; but the true musician-artists I can count  
on the fingers of one hand—d'Albert, Ysaye, Paderewski—  
and to these names I now add yours, Miss Goodson.'"

Of this same performance, Heinrich Zoellner, the com-  
poser and well known critic of the Leipziger Tageblatt,  
wrote: "Miss Goodson has soul in her playing, a remark  
we would not dare to make of every pianist. With what  
wonderful delicacy and sense of color did she portray the  
quickly changing moods, the quickly passing pictures. She  
has nerves, too, and down to the very finger tips, and from  
there onto the keyboard, stream the subtle effects of this  
complicated, finely built-up nervous system."

**Recitals by Grace Hamilton Morrey.**

Grace Hamilton Morrey, one of the successful concert  
pianists of the Middle West, gave a recital at Wabash,  
Ind., on November 22. On December 18 she played a re-  
cital in Marion, Ind. Her January bookings include a  
return engagement at Huntington, W. Va., on January 7;  
at Fremont, Ohio, on January 15, and dates are now being  
fixed for appearances in Janesville and other cities in Ohio.  
Mrs. Morrey will visit New York City the end of January.  
The following excerpts refer to Mrs. Morrey's recent re-  
citals:

The first of the series of recitals given under the direction of the  
Morning Musical Club at the Y. M. C. A. auditorium last evening  
by Grace Hamilton Morrey, was one of the most magnificent enter-  
tainments ever given in Marion. The event was attended by music  
lovers from Marion and other cities, and the work of the artist,

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Mrs. Morrey, was high class in every particular. Mrs. Morrey's touch and technic were especially fine and she played with an artistic appreciation that was truly marvelous. Many visitors from Frankfurt, Wabash and Kokomo were in attendance and they were highly pleased with the entertainment. The ladies of the Morning Musical pronounce the first number a most successful one, and are highly pleased with Mrs. Morrey's work.—Marion Leader.

The program was a splendid one, representative of the best classical literature for the piano, ranging from the older masters, Bach and Scarlatti, to the works of the most modern. Mrs. Morrey has all of the requisites of the artist, great temperament, and a wonderful technic that is more than adequate to meet all requirements. The most noticeable feature of her playing is her wonderful tone, whether in fortissimo passages, or in the most delicate pianissimo, while in her poetic moods she rises above the sickly sentimentality common to so many pianists. While Mrs. Morrey is essentially a masculine pianist, yet she employs the most delicate effects in contrast, thereby making her playing a constant delight.

She opened her program with the Tausig arrangement of the well known toccata and fugue in D minor of Bach, which she rendered in the broad and impressive style so necessary to the performance of the works of this master. Of the more modern composers, her conception of the nocturne in G major of Chopin was poetic in the extreme, and delighted her hearers. Her playing of the immensely difficult "Dance of the Elves" of Sapellnikoff was with the greatest finesse, and brought forth a spontaneous burst of applause, while the familiar Moszkowsky study, "The Waves," was equally well received. She closed the program with the bravura number, Saint-Saëns' study in the form of a waltz, in a most brilliant manner, and the audience was not satisfied, but insisted on an encore, which she smilingly granted, Mrs. Morrey playing a Brahms "Hungarian Dance."

Altogether the concert was one of the most enjoyable piano recitals ever given in this city. Especial mention should be made of the splendid Mason & Hamlin piano, the instrument being the identical one used by the great artist Gabrilowitch during his recent tour.—Marion Daily Chronicle.

Mrs. Morrey's program opened with Brahms' rhapsodie in E flat, a piece which overtaxes all but the most muscular performers, and yet Mrs. Morrey, slight of stature and apparently of limited strength executed with marvelous ease and rapidly the heaviest passages. Her touch is at once virile and delicate. And her versatility is amazing. In all the movements she plays with equal facility and expression, and her tone coloring, whether in the forte passages when the storm of passion rends the strings of the instrument, or in the almost inaudible pianissimo measures there is always present the same almost supernatural control, the same artistic feeling and a technic that is the wonder and despair of most performers.

The accomplished woman is one of the most promising pupils ever turned out by Leschetizky, whose method is apparent in her playing of every composition. The Amateur Musical has done the cause of musical art in Wabash a genuine service in bringing Mrs. Morrey to this city, and the keen appreciation with which her work was received Thursday will encourage the Musical to present other artists of the best class to this city.—Wabash Daily Plain Dealer.

#### Recognition for a Schmalfeld Pupil.

Emilie Herzog, the distinguished prima donna of the Berlin Royal Opera, recently sang with Carl Heinrich Barth, the leading baritone of the Opera at Graudenz, East Prussia, and a pupil of Professor and Mme. Schmalfeld. Mme. Herzog has expressed such a favorable opinion of Mr. Barth's competency to Mr. Droscher, the chief régisseur of the Berlin Royal Opera, that the following letter has been received by the young singer:

Carl Heinrich Barth, Graudenz:

DEAR SIR—As you were prevented from attending the

vocal audition on November 22, and in consideration of the favorable opinion which Frau Herzog holds in regard to your capabilities, we beg to offer you the opportunity of submitting to us a time suitable to yourself—perhaps at the conclusion of your present engagement at Graudenz—when you could arrange to come and sing for us.

Yours very truly,  
(Signed)

G. DROESCHER,  
Chief Régisseur.

#### MUSIC IN MILAN.

MILAN, December 17, 1906.

"Il Poeta," the new one act opera just given at the Dal Verme, is no other than Pierre Gringoire, that Victor Hugo has given life to in his "Notre Dame de Paris" and that Banville has arranged for the scene in Hugo style. Strange though it is that the Italian librettist has changed the comedy into a drama, changing the cheerful end into a tragic scene, by having poor Gringoire hung! At any rate, music and libretto are worthy of each other, neither having interested the public. The press is unanimous in proclaiming the work full of good intentions, but never a dramatic work; perhaps in a future work progress will be noted. The principals did good work, and the opera will be repeated for several evenings, alternating with "La Cabrera" or "I Pagliacci."

The theater opens again on the 18th for the carnival with Giordano's "Fedora." The other operas will be "Cavalleria," "Bohème," by Leoncavallo, Spiro Samara's "Martire," Giacomo Orefice's "Pane Altrui" (new), Maestro Parelli's "Hermes" (also new), and principal attraction, Leoncavallo's "Rolando of Berlin," written, as every one knows, for Emperor William, and given at the Grand of Berlin and after at the San Carlo of Naples.

Maestro Amintore Galli, author of "David," was offered a banquet by a host of his admirers.

Little Vivien Chartres came back to Milan for a matinee only. She played like a little divinity that she is—no effort, no contortions, no grimaces, all ease, grace, full of temperament and a softness and vigor of tone never to be imagined in a child. Godard's concerto was a great performance. Saint-Saëns' "Danse Macabre" was wonderful. Paganini's arrangement of Mosé's prayer for the fourth string was simply marvelous. The child is a genius no doubt. I hope that America will soon hear her. She has left for Rome and a tournée through Italy. Negotiations are pending with managers from all over the world.

Max Gorki's latest work translated, "Figli del Sole," has been prohibited at Naples by order of the prefect. They say that people were afraid of a revolutionary outburst, as Gorki was present.

Mario Sammarco, the celebrated baritone, has entered a lawsuit against the San Carlo Company of Managers,

because they abusively printed his name among the lists of artists engaged, while he has no such engagement.

At Turin Teatro Vittorio, Maestro Fino has had a good success with his new opera "Battista."

At the Fenice of Venice, "Dannazione di Faust," "Adriana Lecouvreur," "Carmen," "Pane Altrui" (by Orefice), and "Jana" (by Virigilo) are the operas for the carnival.

The Nobel Prize conferred by King Oscar of Sweden upon Giosue Carducci, through his plenipotentiary, Minister Baron Bildt, at the home of Carducci in Bologna, was a sight worth seeing, and Baron Bildt's address was beautiful. He said, among other things, that the King's express desire was to confer the prize upon the modern writer who had done the greatest and most idealistic work in literature, and his choice fell upon Carducci, whose commotion was immense. The physicians had forbidden any emotion, as the age and health of Carducci could not stand it. That is the reason why the ceremony was celebrated at Carducci's home, while the others all went to Stockholm. The prizes were conferred at the same hour—5.30 p. m.—at Stockholm and at Bologna. Each prize this year amounts to 191,840 francs.

The Deutsche Revue publishes, and will continue to publish in January, inedited letters of Verdi to Contessa Maffei.

Hilda Brizzi, of Rome, a most distinguished vocal teacher, graduate of the Conservatory of Naples under Carelli, whose method she imparts to the host of pupils she has, announces the debut of a soprano lirico.

Mr. Gurnsey, tenor, of Philadelphia, and wife are in Milan.

At the Adriano of Rome a season of opera has been successful, Emma Caielli heading the organization. An interesting debut was made in the part of Elsa, Edith Ely Rose, an American, obtaining a warm success for her

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It has been rumored that Mascagni will put to music the libretto which won the Sonzogno prize. After the letter Mascagni wrote to Sonzogno, making peace once more. Giulio Ricordi, with whom Mascagni had already been negotiating for a new opera, sent the latter his card, with these few words: "Congratulazioni, Les affaires sont les affaires."



Carisch and Janischen have some new publications.



La Società del Quartetto di Milano give some very interesting concerts at the Famiglia Artistica and Hall of the Conservatoire.



A list of the theaters in Italy that open for the carnival season, together with the opening operas, are as follows:

Arezzo, Petrarca, Otello.  
Bari, Petruzzelli, Ballo in Maschera.  
Bergamo, Sociale, Gioconda.  
Bologna, Corso, Werther.  
Brescia, Grande, Mefistofele.  
Carrara, Manon (M.).  
Catanzaro, Fedora.  
Chiavari, Civico, Forza del Destino.  
Cremona, Ponchielli, Lohengrin.  
Cuneo, Sociale, Manon (P.).  
Empoli, Gioconda.  
Ferrara, Comunale, Butterfly.  
Firenze, Pergola, Cendrillon.  
Firenze, Polit. Nazionale, Traviata.  
Genova, Carlo Felice, Oro del Reno.  
Genova, Politeama, Mignon.  
Ivrea, Faust.  
Livorno, Goldoni, Cavalleria.  
Lodi, Gaffurio, Tosca.  
Lucca, Giglio, Bohème.  
Mantova, Sociale, Sansone e Dalila.  
Messina, Vittorio Emmanuel, Zaza.  
Milano, Scala, Carmen.  
Milano, Dal Verme, Fedora.  
Modena, Comunale, La Danzatrice di Faust.  
Napoli, an Carlo, Forza del Destino.  
Novara, Coccia, Falstaff.  
Oneglia, Fedora.  
Padova, Verdi, Gioconda.  
Parma, Regio, Walkiria.  
Pavia, Fraschini, Wally.  
Pesaro, Tosca.  
Pescia, Cavalleria e Pagliacci.  
Porto Maurizio, Manon (P.).  
Pozzuoli, Sacchini, Barbiere di Siviglia.  
Prato, Siberia.  
Reggio Calabria, Adriana Lecouvreur.  
Reggio Emmanuel, Municipale, Siberia.  
Rimini, Municipale, Carmen.  
Roma, Costanzi, Il Crepuscolo degli Dei.  
Sassari, Civico, Adriana Lecouvreur.  
Savona, Chabrea, Germania.  
Siena, Rinnovati, I Lombardi.  
Taranto, Andronico, Fedora.  
Trani, Rigoletto e Fedora.  
Torino, Regio, Salome.

Trapani, Comunale, Fedora.  
Trieste, Comunale, Tristano e Isolde.  
Venezia, Fenice, Dannazione di Faust.  
Venezia, Rossini, Norma.  
Vicenza, Eretenio, Ruy Blas.

D. P.

## FROM THE NATIONAL CAPITAL.

WASHINGTON, D. C., December 21, 1906.

Last week, in one of those erratic musical spurts of which Washington is alone capable, there was music galore—in one instance such attractions as the Philadelphia Symphony Orchestra and Madame Schumann-Heink coming together. This week there is a dearth. Beyond a Bischoff concert at the Congregational Church, with Baltimore singers, and "The Messiah" nothing has been offered.

The second concert of the United States Marine Band was given Sunday, December 9, in which Arthur Witcomb, a talented cornetist, recently abstracted from the famous English Coldstream Guards' Band, was the soloist. Saint-Saëns was among the audience and applauded very heartily, particularly the "Tannhäuser" overture, in which the Venusburg theme usually carried by the violins was very cleverly taken by the saxophones. The arrangement for band is originally English, but Lieutenant Santelmann has rewritten and revised it until it is practically his own. First rendition was given "Le Papillon" by Oscar Gareissen, originally composed for the piano, but arranged for band by one of the members. It was splendidly played, though at times the parts seemed a little heavy for so delicate a composition. Other selections heard for the first time were Sousa's "Free Lance" march and the prelude to Mascagni's "Iris." The introduction to the latter was played on the contra-fagott, an instrument heard for the first time in connection with the Marine Band, and most somber and weird sounding it was, not alone suggestive of the night, but of gloom and tragedy. Most obliging was the leader in the matter of encores, there being as many of these given as there were numbers on the program. The fact remains that, while we may have to borrow symphony orchestras from other cities, in military bands we stand foremost in America, if not in the world!

Dear Father Saint-Saëns honored us yet a second time on December 10 in a piano recital, assisted by Edouard Dethier, a young violinist, whose quiet, masterly style of playing made a great impression, and M. Renny, baritone. With the exception of two songs by Reynaldo Hahn, the entire program was made up of Saint-Saëns' compositions. While M. Renny's voice has no great depth nor strength, yet his selections were given with so much charm and such exquisite diction that they were wholly enjoyable. In fact, the same charm extended throughout the entire recital, including the dear old master, who won new laurels quite as much through his per-

sonality as through his playing. Never strong, never awe inspiring, never heroic, yet clear, limpid and delightful was he, and one left the concert with a sigh. It was like a clear sunny day in the mountains, where one had dreamed and rested—this charming French concert—and the end came all too soon.

The following works of Saint-Saëns were given: Violin concerto (B minor), "Rondo Capriccioso," by M. Dethier; "La Cloche" and "Reverie," by M. Renny; while the master himself played the caprice on the ballet airs from Gluck's "Alceste," "Rhapsodie d'Auvergne" and the quartet from the fourth act of "Henry VIII," transcribed for the piano. The two numbers by Reynaldo Hahn, sung by M. Renny, were "Quand je fus pris au pavillon" and "L'heure exquise."

The program of last week by the Philadelphia Symphony Orchestra was most interesting, including as it did Symphony No. 5, E minor "From the New World," op. 95, by Dvorák, César Franck's symphonic poem "Redemption," and Grieg's symphonic dance, No. 4, op. 64. The soloist was Alexander Petschnikoff, who played Tschai-kowsky's concerto in D major, op. 35. He won all hearts by his marvelous technic and brilliant execution, and was recalled again and again, nor allowed to depart without an encore. Dvorák's symphony was heard with renewed pleasure, but why "From the New World"? It seems almost entirely Slavonic in character, and surely the "Largo" is wholly Gregorian. If it must be attributed to America, one must perforce hesitate between the Indian, negro and white man, for traces of all are found in the cadences, the accented off beat, the interweaving of themes, and indeed it may be that this was the idea—that these contrasting forms should personify the restless maze of nationalities from which it is drawn, where instincts and source may be Slavonic, Teutonic, Hungarian, negro, etc., and yet be "From the New World."

César Franck, called by d'Indy the loftiest and noblest musician that France has produced since the time of Rameau, was represented by the symphonic poem "Redemption." That this conception is essentially French impresses one immediately. There is an artistic fineness of idea, a delicate working out of theme, a climax consistent, but never violent, which not only reveals the master, but his nationality. Grieg's symphonic dance, No. 4, op. 64, gave the Scandinavian element to a well chosen and thoroughly enjoyable concert, for which all honor to Conductor Scheel. His enterprise cannot be too highly commended.

H. H.

A testimonial recital was given to Florence Drake LeRoy, assisted by Amelia Gray Clarke, pianist; John A. Finnegan, tenor, and Helen Toothe, accompanist, in the music room of the residence of Mr. and Mrs. Stuart Hull Moore, Brooklyn, last Thursday evening. Several of Arthur Edward Stahlschmidt's songs were sung.

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## PRESENT DAY LIGHT OPERA.

BY REGINALD DE KOVEN.

Between grand opera on one side, and comic opera (falsely so called), musical comedy, musical farce or extravaganza on the other, there lies a middle field with a possibility of honest, intelligent, artistic effort from the standpoint of legitimate form and due regard to an organic whole.

This particular field has been distinguished by the works of such men in Germany at Strauss, Genée, Suppe, Millocker and Dillinger, not to speak of Mozart, who was really the first writer of light opera; in France by Auber, Boieldieu, Offenbach, Audran, Messager, Lecocq and Planquette, and in England by Sir Arthur Sullivan. The works of these men established a particular art form no less valuable in its way when properly carried out than the works of the great masters of grand opera.

For many years in this country, and more particularly during the regime of Col. John A. McCall, to whom American music lovers owe a debt of gratitude not easily repaid, the works of these composers reigned supreme. After this time came a period when, with "Robin Hood," "The Fencing Master," and "Rob Roy," by myself; "The Serenade," by Victor Herbert; "Brian Boru," by Julian Edwards, it seemed as if this form of piece was to dominate in this country to the same extent as the works of the composers above named had abroad.

And then came a change. With the introduction of the so-called English musical comedy, with its ruffs and frills, its pretty music, which relied on its dancing and catchy qualities rather than on its organic artistic construction for success, there were years when it seemed as if the legitimate artistic form, which I term above light opera, fell into desuetude, if not almost into disrepute. I would call attention to the rather peculiar fact, and that is that light opera has been always dominated by women. Offenbach was great because of Theo and Schneider. Geistinger and women of her class made this form of composition the vogue in Vienna, and in this country the light opera successes have been due to such women as Alice Oates, Marie Stone, Juliet Gorden, Marie Tempest, Geraldine Ulmer, Zélie de Lussan and Lulu Glaser, and to a certain extent, Lillian Russell. When these women migrated to other shores, went into grand opera, or passed away altogether, the form of work fell with them.

But the comedy should not be confined to the male element in the cast, and I consider it entirely due to the absence

of adequate comedienness that this class of work has lately fallen somewhat out of favor with American audiences.

Years ago under the management of Maurice Grau, Alice Oates, playing principally the Offenbach pieces, made name and fame for herself and a fortune for her managers. Then came Emma Abbott, who became a rich woman playing just such pieces. After her came the Boston Ideals, the Chicago Ideals, than which no better singing company of its class was ever gathered together, and then the Bostonians, who as long as they kept the female element of their ensemble up to the top notch justly earned fame and fortune.

I must not forget to mention the success of Miss Marie Tempest in this country, who was simply an ideal light opera comedienne in such pieces as "The Fencing Master," "The Red Hussar" and "The Algerian." Since her time, there has been no artist of her class and hence the decline of this form of art.

The success of "The Student King" has already proved my contention that there is a public eager for the lighter

forms of music properly sung and properly presented. And this question of presentation brings me to a point where I hope I may be allowed a few personal reminiscences.

Over a year ago, when at Hot Springs, I had the pleasure of meeting Col. Henry W. Savage, and in pursuance of my pet theories, to which I have devoted all my life and whatever ability I may possess, I suggested to him that, owing to the unfortunate disbandment of the Bostonians, there was at the present time a public in this country, for a light opera organization presenting legitimate works of the more joyful kind, conducted on the same lines on which he had brought his grand opera company to such a successful position. I told him that I wanted to write for such an organization. He told me that he thought the idea a good one, but would like a little time to consider it. A month afterward he sent for me in New York and a contract was made between us for several operas of a light grade, (the kind of opera he said he wanted was "Rob Roy") and "The Student King" is the first effort under this contract.



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PARIS, December 15, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

Yesterday's program offered the patrons of the Conservatoire concert a repetition of the music heard there a week before, namely, Schumann's symphony, in D minor, No. 4; "Rossamonde"—Entr'acte et Air de ballet—Schubert; "Kybèle" (poème antique of Leconte de Lisle), for solo voice, choruses and orchestra, by Théodore Dubois; suite in C, of Bach; Suzanne's air from the "Marriage of Figaro," Mozart, Marcelle Demougeot (of the Opéra); and closing with the overture to Smetana's "Bartered Bride" ("la Fiancée vendue"). Having discussed this program at some length in last week's letter, it is needless to enter into any detailed account of the same today.

At the Lamoureux-Chevillard concert the novelties presented were "Musique de plein air," by Florent Schmitt, a 1900 Prix de Rome; and a sérénade, for string orchestra, by Edward Elgar. Both of these compositions were accorded a warm welcome by the audience. As much cannot be said for the second symphony, in B minor, of Borodine, which was found to be somewhat monotonous and languishing (or pining?) for certain rhythmical effects, as well as for harmonious subtleties, and attractive coloring. The concert opened with Gluck's overture to "Iphigénie en Aulide," performed with the Wagner cadenza; and closed with the prelude to "Tristan et Yseult," and

the "Liebestod" of the latter; and a rhapsody, "España," by Chabrier.

"Faust," scenes from Goethe's poem, with the music by Schumann for solo voices, choruses and orchestra, numbering 250 executants, filled the afternoon's program at the Colonne concert. Among the soloists were Hélène Demellier (Marguerite), Paul Daraux (Faust), Sigwalt (Méphistophélès); MM. Plamondon, G. Mary, Vigneau, Jean Reder, Odette Le Roy, Hélène Mirey, Boyer de Lafor; Mlles. Broquin d'Orange, S. Berthelon, M. d'Espinoz, S. Richebourg, M. L. Mouchot, and others. The French version of this work is by Romain Bussine, but somehow the proper color tints seem to be lacking in this work when sung in the French language.

Among other things on the program of the Nouveaux Concerts Populaires were the "Preciosa" overture of Weber; "Symphonie Espagnole," Lalo, with M. Mendels, solo violin; (a) andante and polonaise, Chopin; (b) "Fantasmagories," J. Philipp, soloist, Paul Loyonnet; légende, for English horn and orchestra, G. Sporek (horn by M. Vaillant), and conducted by the composer, etc.

At the "Soirée d'Art," on Thursday evening, the singer Marie Brema and the Quatuor Geloso were heard. Madame Brema chose the "Frauenliebe und Leben," of Schumann, with Alexandre Ribo at the piano; then came a sonata for flute and piano, composed by Frederick the Great and performed by MM. Hennebains and Ribo;

"Aufenthalt" and "Wiegenlied," by Schubert, and F. Weingartner's "Lied der Ghawaze," and the same writer's "Vogellied" completed Mme. Brema's numbers. The Geloso Club closed the soirée with a performance of Schumann's first quartet for strings.

The Students' Atelier Reunion last evening attracted the usual gathering of students to the Vitti Academy. Emma Banks, a pupil of Wager Swayne, proved herself a talented and well instructed pianist, choosing as her numbers a Mendelssohn nocturne and a rhapsody by Brahms, followed by the "Caprice Espagnole," of Moszkowski, when she was rewarded with enthusiastic applause and recalls. Leopold de la Mothe, a tenor of pleasing quality, but of unfinished training, sang "O Holy Night," by Adam, and, in place of Mendelssohn's "If With All Your Heart," from the "Elijah," he substituted "At Parting," by Rogers. Rev. Dr. Shurtleff spoke touchingly to the students, selecting "The Lighted Window" for his subject.

The American Art Association are holding an Autumn Sketch Exhibition at their club rooms, which is interesting from several viewpoints. The exhibition is limited to sketches, finished pictures being excluded; these are well arranged and indicate progress by many and hard work by most. In this collection landscapes and marines predominate. The exhibition will remain open until the latter part of the year.

Charles W. Clark, the popular American baritone, residing in Paris, gave a vocal recital last week for the benefit of the American Church organ fund. His program proved to be exceedingly interesting, including half a dozen new songs heard here for the first time, and as many more were contained in a "cycle" of songs, linked by recitations. There was no complaint this time of the program not containing English songs, for in a list of twenty songs fully half the number were delivered in English, the other half being composed of two groups in French and German. Mr. Clark was in capital voice and achieved his usual suc-

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cess here, by which is meant that the applause was generous, enthusiastic and genuine.

In the opening group favorite songs by Fauré and Massenet were recognized and welcomed; the German group of four lieder held the "Sandträger," by Bungert, which stood out like a perfect "gem"—so exquisitely was it in conception and delivery. The first of the new songs, written for Mr. Clark, was "The Opium Smoker," an effective composition, full of dramatic possibilities and climaxes, by Campbell-Tipton, which would have gained had the author joined the singer in its interpretation, for while the accompaniment was played smoothly and correctly by Mr. Renwick, the organist of the American Church, it lacked the dramatic contrasts which the bold authority of the composer-pianist would naturally have brought to its support. This song was followed by "Memory," also from the pen of Campbell-Tipton, but which would have been better placed had it gone before. "After," by Sir Edward Elgar, was another of the "first time in Paris" songs, followed by "Cato's Advice," through Bruno Huhn, the composer, that "most certainly wise is, not always to labor, but sometimes to play," and "to mingle sweet pleasure with search after treasure"—a jolly little song; and yet another, "The Eagle," by Carl Busch, and one by an English writer named Percy B. Kahn, on the German poem, "Wenn ich in deine Augen seh."

The "Song Story," a cycle of six songs and connecting recitations, entitled "The Buccaneer," is by Weidig, to the text of Alden Charles Noble. It is an interesting story, well told and sung by Charles Clark, for whom it was specially written; yet I do not like the treatment of the last portion, entitled "The Parting." It seems weak by comparison with what has gone before; still this may be a matter of opinion—we do not all think alike.

Mrs. J. W. Spalding and her son, Albert Spalding, the celebrated young American violinist, are spending a few days in Paris, en route to Florence. Young Spalding will return to London to play with the Symphony Orchestra on January 28 next, at Queen's Hall, under the direction of Hans Richter. Among other things he will play the B minor concerto of Saint-Saëns.



King Clark, in the role of "Uncle Sam," celebrated "Thanksgiving" with a fancy dress, or character party, of which this picture shows the members. In the center is King Clark, as Uncle Sam; on his right is Mrs. King Clark, as a Nebraskan cowgirl; the Indian chief at her feet is Captain Palmer L. Bowen; continuing toward the left, over the Indian, on his right, is Gertrude Rennyson, as Priscilla, the Puritan maiden; back of her is Thuel Burnham, a cowboy from the Woolly West; on the floor, right of Indian, is Dr. Perry R. Chance, a tramp; on his

right is Anne L. D. Evans, widow Thompson's boy "Tommy"; back of Tommy, standing, is Mabel Alberta Spicer, a dairy maid; on her left is Delma-Heide, as the American Ambassador to Uncle Sam's party; returning to the center, on Uncle Sam's left, that buxom cowgirl from the hills, is Marion Ivell; on the floor, in front of the cowgirl and Uncle Sam is Jane Ivell, as Minnehaha, an Indian squaw; on her left is Campbell-Tipton, as Buster Brown; back of him is Margaret Easthagen, as THE MUSICAL COURIER and New York Herald girl; at her



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left, standing, is George Lester Backus, as Widow Thompson, for the third time.

On the same evening a concert was given by Paula Joutard, a talented Spanish pianist, assisted by her sister, Flora Joutard, an equally clever pianist and composer.

The sisters play beautifully. They possess good touch, technic and musical understanding. The opening and closing numbers consisted of duos for two pianos; the first a theme and variations, in E minor, by Wilhelm Berger, and the last a "Concerto Pathétique," by Liszt; between these, Paula Joutard, as the concert giver, was heard to fine advantage in a program from Bach-Tausig (toccata et fugue, D minor), Scarlatti-Tausig, etc., through a list of "romantics" to Strauss-Tausig.

Assisted by the singer, Eugène Sizes, the pianist, Bernard Hemmersbach, who counts many friends in Paris, gave a concert at the Salle de l'Union. Mr. Hemmersbach saw fit to begin his concert early and to end it promptly, for which many in the audience were disposed to offer thanks—such a proceeding being very rare in this city of late dinners and laxity in keeping engagements.

The program, while well executed by both pianist and singer, presented nothing of a startling nature. Names of composers included Bach, Beethoven (sonata, op. 26), Mendelssohn, Schumann, Chopin, Liszt, Leoncavallo, Holmès, and a song each by Hemmersbach and Sizes, which were encored. The pianist seems to be improving his technic with each fresh appearance in public.

On Saturday evening at the Salle Pleyel, Madame Roger-Miclos, the brilliant pianist, gave a concert with the concours of that musicianly violinist, Johannes Wolff, and the Vocal Quartet Battaille. The program opened with a sonata for piano and violin, op. 18, which was well received by a crowded hall. Mozart's sonata, in B flat minor, was especially well cared for by Mr. Wolff, whose delicate treatment of the violin part in relation to that of the

piano showed not only his appreciation of Mozart, but his well trained musicianship.

The closing number was the César Franck sonata, of which the first movement never fails to please. Of the vocal quartet it cannot be said that the voices blend particularly well; but the choice of music is always happy and interpreted with understanding and a nice appreciation of intended effects.

Mlle. de Trévis will re-commence her lectures on special subjects in connection with vocal study. The first of these interesting and helpful "conférences" will be delivered early in January, and will then be continued regularly. In honor of Benjamin Godard, whose monument stands in the Square Lamartine, opposite the Rue Maxime, in which Mlle. de Trévis resides, that street has now been re-named after the composer, i. e., Rue Benjamin-Godard.

It appears that Goethe's "Werther" really existed. He lived at Wetzlar. The municipality of that place has place has bought his house to transform it into a Werther museum.

In the French Chamber of Deputies it has been proposed to tax pianos on the following scale: Cottage pianos (up-rights), 10 francs a year; grand pianos, 20 francs a year. Organs will pay 100 francs a year. As a matter of course this measure will have to be submitted to the Senate, before it can be made operative.

Singing the "Internationale" was the manner in which fifty convicts, transferred from La Rochelle to the Saint-Martin-de-Ré Penitentiary, celebrated their change of abode.

DELMA-HEIDE.

#### Success of a Dudley Buck Pupil.

India Waelchli, contralto, pupil of Dudley Buck, Jr., has been engaged by Mr. Conried to sing small parts at the Metropolitan Opera House throughout this season.

#### MUSIC IN MEXICO.

CITY OF MEXICO, December 20, 1906.

Justo Sierra, the Minister of Public Instruction and Fine Arts, was the guest of honor last week at a concert given at the National Conservatory. The program included numbers by Beethoven, Ries, Meyerbeer, Chopin, Vieuxtemps and Rossini. The pianist of the evening was Señor Tinoco. Señor Rendon was the violinist, and Señorita Venegas was the singer. It is reported that Ricardo Castro, the Mexican pianist and composer, is to be appointed director of the National Conservatory.

For the first time in nine months the City of Mexico is without grand opera. The Barrientos Company is in Havana and the Barilli singers are filling engagements in the interior.

The Germania Musik Verein gave a successful concert last Saturday night.

Milton H. Kohn, composer of many songs, is visiting in the city. He will go from here to Havana.

The Saloma Quartet gave a "Schubert Night" recently, assisted by Isabel Zetano, vocalist. The concert was given under the auspices of a number of prominent Mexican ladies.

T. P. J. Powers, manager of the "Kilties" Band of Canada, has been in the city making arrangements for the appearance of his band here for a week, commencing January 1, at Orrin's Theater.

Dr. Wade Hinshaw, baritone, of Chicago, Ill., has written to Dr. Stemple, of this city, about a prospective concert here, possibly in connection with Liberati, the cornetist.

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## WITHERSPOON IN COLUMBUS, DULUTH AND CHICAGO.

The following press notices refer to Herbert Witherspoon's singing at the concert of the Mendelssohn Club, in Chicago; at a recital in Columbus, under the auspices of the Women's Music Club, and at a recital in Duluth, Minn., under the auspices of the Matinee Musicale, of that city:

Herbert Witherspoon was the soloist, and the versatile artist achieved his usual success. He is equally at home in the humorous ballad and the classic leader. He can win a smile in one moment and a tear in the next. His message is always sincere and manly, free from affectation or undue sentimentality. The pathos of Sidney Homer's "How's My Boy" was brought out with telling power. His group of German lieder were all well sung, especially Nicolai's "Spielmann's Lied." He was enthusiastically encored and responded to the first with Schumann's "Two Grenadiers," and to the last with "Black Sheela of the Silver Eye," in which he is inimitable, and Edna Park's "A Memory."—Chicago Daily Journal, December 7, 1906.

Mr. Witherspoon was, as usual, in fine voice and mood and his first group of German lieder revealed his splendid vocal and interpretative art in fullest measure. He responded to encors, giving Schumann's "Die Beiden Grenadiere."—Chicago Inter Ocean, December 7, 1906.

Herbert Witherspoon, the second artist presented by the Women's Music Club, gave his first song recital in Columbus Tuesday night at Memorial Hall, to a most appreciative audience. His beautiful voice and intelligent singing, combined with his exceptionally pleasant personality, won for him at once the enthusiastic applause of every one of his hearers. Before he began his program, however, he devoted a few moments to the explanation of the foreign songs in the list which, although the translations were printed on each leaflet, were made far more interesting and intelligible by his remarks upon them. The program opened with "Gute Nacht" of Bach's, showing the artist in a deep and serious composition. This was followed by Handel's "Droop Not, Young Lover," with a touch of humor that won more applause. This group ended with "Non Piu Andrai," which brought such a burst of approval from the hearers that Mr. Witherspoon graciously gave as an encore "The Old Black Mare."

In the second group, the first number, "Heimlichkeit" (Loewe), showed to splendid advantage the feeling and understanding of the singer, as did also "Mother o' Mine" in the next group. This last composition of Tours was rendered with the purest simplicity and pathos, while in the next number, despair and dread and pain seemed to burn in the heart of the singer as he gave "Gruppe aus dem Tartarus," by Schubert. The third number of this group, "Helle Nacht," sung in German, was greeted by such a demanding applause that the artist returned and sang the beautiful dream song, again holding the audience spellbound. The rest of the program was entirely delightful and bore out with verity the universal criticism on the wonderful versatility of the famous basso. This manner seemed to easily adapt itself to the teasing humor of the country swain or the powerful passion of the lover. The last two

Irish songs were sung in the typical Irish brogue which he has gained so perfectly, that it seems always to have been in his possession. The exquisite lyric quality of his voice and the clearness of his high tones were brought out beautifully in the simple old English ballad, "Meet Me By Moonlight Alone," which he sang and then repeated after the continued call of the audience. Columbus will never forget the individual charm and attractive manner of Herbert Witherspoon, and we are proud to know he is an American.—Columbus, Ohio, Press-Post, November 14, 1906.

Herbert Witherspoon, basso, gave the second artists' recital under the auspices of the Women's Music Club in Memorial Hall Tuesday night. Mr. Witherspoon recently returned from a successful season in England, where he is just as popular as he is in America. His program of eighteen numbers is to be commended for its rarity. Mr. Witherspoon combines in his work such good qualities as fine enunciation, a voice of richness, power and range, with an artistic rendition of each song. Mr. Witherspoon was in excellent voice and his recital was a delight throughout. His breath control is wonderful; seemingly it is possible for him to sing an entire verse and not be out of breath at the close. He possesses a keen sense of humor, which was quite irresistible in the old Irish songs. Mr. Witherspoon was most heartily applauded and responded to five encors, repeating three songs and giving "The Old Black Mare," by Squire, and D'Hardelot's "I Know a Lovely Garden." While each number was commendable, Hans Hermann's "Helle Nacht" was the gem of the evening. Hermann is a young composer living in Berlin. He received his education in Leipzig, and is spoken of as a very talented and promising musician. Mr. Witherspoon gave a short analysis of the program before singing.—Columbus Sun, November 14, 1906.

The second artists' recital of the Matinee Musicale was given at the Pilgrim Congregational Church last evening, when Herbert Witherspoon gave one of his delightful song recitals to an audience keyed to the highest pitch of anticipation. In this day and age of offenders in pure melodic singing, a song recital given with Mr. Witherspoon's finish of exquisite art may be counted as a rare musical experience, and a future criterion of artistry. Mr. Witherspoon has a bass voice of beautiful quality and splendid range, with vibrant resonance in fortissimo work and a wonderful sweetness and tenderness in piano passages. His diction is admirable, his enunciation remarkably distinct, and his appreciation of the value of consonants in declamatory work well marked. The program ranged from the classicism of the "Gute Nacht" aria from Bach's cantata for the sixteenth Sunday after Trinity, through a delightful series of contrasts, including classical and modern German songs, a group of modern French songs and a group of miscellaneous songs by English and American composers. In all the work the perfection of Mr. Witherspoon's vocal technique was apparent, and his dramatic temperament perfectly revealed. But above and beyond the technical side of his work was the fact that all the singing was instinct with the broadest intellectual musicianship. Interpretation is based on individuality and temperament and Mr. Witherspoon has an abundance of both; but style, which is the distinguishing feature of his work, is based upon the intellectual attainments of the artist, his thorough knowledge of the character of every period and school, that he may interpret every number in the light of the period to which it belongs. Mr. Witherspoon can always do this, while the

modern songs, which are essentially "word tone pictures," show his ability to completely absorb the text of the poem as well as the setting of the composer. The reverence and religious fervor of the Bach "Gute Nacht"; the weird pathos of Schubert's "Der Doppelgänger," the dainty humor of Max Reger's "Friede" were all perfectly expressed with a wealth of tonal color that could only be inspired by a poet's imagination and breadth of sympathy. By request Mr. Witherspoon added to his program Tours' setting of Kipling's "Mother o' Mine," and in place of "Denholm Dean," "Annie Laurie" was substituted, much to the delight of the audience.—Duluth News-Tribune, December 12, 1906.

The eighteenth artist recital in the history of the Matinee Musicale of the city was presented last evening at the Pilgrim Congregational Church by Herbert Witherspoon, basso, and was from every point a delight. A large audience greeted Mr. Witherspoon. The some seventy-five members who heard him last year upon his appearance here during the worst storm of the season were the leaven of enthusiasm, which placed the entire membership on the tiptoe of expectancy, and Mr. Witherspoon was not a disappointment. He presents a scholarly and interesting program, which is of rare interest to the deep student, and a delight to the auditor who sits for unthinking and perfect enjoyment of the music. His voice is musical, and his training so perfect that it is entirely forgotten, and every hearer is imbued with the spirit of the song he presents, so masterly are his interpretations, from the tremendous Schubert songs, through easily flowing French melodies and gracious and dainty ballads. A Bach number, "Gute Nacht," from the cantata, "Wer Weiss wie nahe," and a Mozart number, "Non piu Andrai," from "Le Nozze di Figaro," opened the program, and from these classical measures to the last phrase of an old Irish song that closed the program, he was completely satisfying.—Evening Herald, Duluth, December 12, 1906.

### Miss Palmer Among the Holiday Visitors.

Miss E. L. Palmer, the vocal teacher, from Boston, was among the holiday visitors in New York. While here Miss Palmer attended the opera and made calls upon friends and pupils. Many successful concert singers owe their progress to the training of this excellent instructor. At her studio in Boston Miss Palmer is preparing vocalists of both sexes for careers, and some of them will be certain to win fame on both sides of the Atlantic.

### Von Norden in Oratorio.

Berrick von Norden, the tenor, was one of the soloists at the recent performance of "The Messiah," in Paterson, N. J., with the New York Oratorio Society. The Paterson Guardian referred as follows to Mr. von Norden's singing:

The tenor, Berrick von Norden, rendered the opening recitative, "Comfort Ye, My People," and the aria, "Every Valley Shall Be Exalted," in as finished a manner as it has probably been heard here. He has a clear liquid voice which is well handled.



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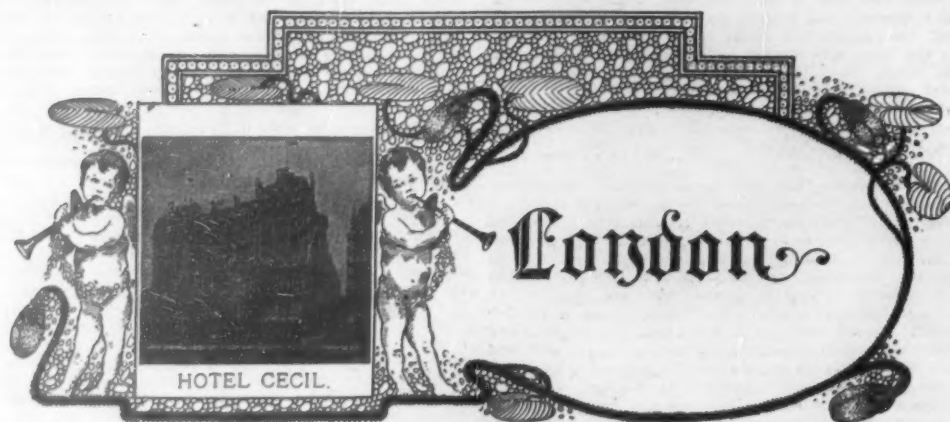
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HOTEL CECIL,  
LONDON, December 19, 1906.

Edouard Risler, at his eighth recital on Tuesday, played the last four sonatas of Beethoven, thus bringing to a conclusion his performance of all the master's piano sonatas in consecutive order. The Aeolian Hall was much fuller than at several other recitals of the series, and at the end of the concert the eminent French pianist must have been gratified by the sustained and spontaneous applause which recalled him many times to the platform. The four great works were superbly played, although the intellectual gifts of the pianist were at times more conspicuous than his powers of emotional expression. Particularly his playing of cantabile passages, which were frequently too didactic in character and the quality of the tone somewhat hard. The performance of the colossal fugue of the op. 106 was the most remarkable for clarity and synthetic grasp which I have ever heard, and its meaning was clearer than ever before. This fugue and the Grosse Fugue originally intended for the finale of the posthumous quartet in B flat are certainly the two movements the most difficult to understand of Beethoven's so-called "third period." The sonatas op. 109, 110 and 111—a musical triptych which may be considered as Beethoven's pianistic testament—were played with a poetic insight, intellectual power and splendid virtuosity which sufficiently stamp Risler as not only one of the greatest pianists, but also one of the greatest interpretative artists living.

On Wednesday afternoon, at the Bechstein Hall, Gertrude Peppercorn gave her "only piano recital this autumn, prior to her tour throughout America," with the following program:

Ballade, in G minor, op. 118.....	Brahms
Intermezzo, in A major, op. 118.....	Brahms
Walzer (Seven).....	Brahms
Sonata, in F minor, op. 5.....	Brahms
Nocturne, in B major.....	Chopin
Scherzo, in B minor.....	Chopin
Two Preludes.....	Chopin
Four Studies.....	Chopin
Polonaise, in A flat.....	Chopin

This young pianist has made immense progress in her art, and she is now in every respect a finished artist. She produces a most beautiful quality of tone, her touch is exquisitely sensitive, and her cantabile playing is a thing of pure delight. Her temperamental gift was formerly apt to escape control; that is no longer the case, and her sense of proportion has so developed that the right balance of heart and brain in her interpretations is always observed. Brahms' early sonata is not a work I care for;

its promise is greater than its achievement, but it is, of course, an important point de départ in the composer's career. It seemed to me that Miss Peppercorn did all that is possible for the work, and I was particularly struck by the mysterious poetry of the intermezzo. The performance of the Chopin numbers was so fine that it entitles the young pianist to take her rightful place among the world's greatest interpreters of this composer.

Another piano recital of surpassing interest was that of Busoni on Saturday afternoon at the Bechstein Hall. The program was:

Twenty-four Preludes.....	Chopin
Sonata Appassionata.....	Beethoven
Variations and Fugue on a Theme of Handel.....	Brahms
Don Juan Fantasia.....	Liszt

Busoni was in particularly good form and his performance of the Chopin preludes was not only a splendid example of virtuosity allied to musicianship of the highest order, but the spirit of the varying moods of the preludes was most happily caught and beautifully expressed. The sonata also was splendidly played; with the utmost freedom of style and yet nothing in the performance to hurt the feelings of the most pedantic purist. Specially fine was the coda of the last movement; its power and fiery energy recalled memories of Rubinstein. In the Brahms-Handel variations and the "Don Juan" fantasia Busoni was again at his best, and as encore he played Liszt's "Waldesrauchen," which Wagner must have been thinking of when he wrote the "Waldweben" music in "Siegfried." The hall was packed and many people had to be refused admission.

Mme. Charles Cahier, the American contralto, whose London debut has been already chronicled, gave a second recital on Monday afternoon. There was a large audience, which included many well known social and artistic lights, doubtless attracted by the eulogistic press notices of the previous concert. Three lieder by Schumann—"Waldesgespräch," "Aufträge" and "Frühlingsnacht"—were sung with much variety of tone color; also a Strauss group which included "Traum durch die Dämmerung." The delicate charm and underlying melancholy of Debussy's dainty "Mandoline" was surely directly inspired by a Watteau "Fête Champêtre"; Madame Cahier sang it with just the requisite insouciance and airy grace. The perfection of her mezza voce was apparent in Caldara's "Selve Amiche"; and her power of dramatic expression and the range and noble quality of her voice were well shown in Meyerbeer's "O toi qui m'abandonnes." If Madame Cahier would cure herself of an occasional tendency to "coop" and to force the voice she would be entitled to unreserved praise.

In addition to the artists already announced in these columns, the directors of the winter German opera season at Covent Garden state that Frau von Westhofen-Robinson, the principal soprano of Karlsruhe, has been engaged to appear as Senta and Sieglinde. "Tristan and

Isolde" opens the season on January 14, with Van Dyck and Litvinne in the title roles, Marie Brema as Brangäne, Bertram as Kurwenal, and Dr. Felix von Krauss as King Mark. "Die Meistersinger" follows on the Tuesday, with Fritz Feinhals as Hans Sachs, Bosetti as Eva, Ernst Kraus as Walther, Emil Greder as Beckmesser, and Mr. Hinckley as Pogner; while "Lohengrin" will be given at the first matinee on Wednesday, when Herr Herold will be the Knight and Madame Ackté will be Elsa. Franz Naval will sing Erik in "The Flying Dutchman," or Max in "Der Freischütz" during the opening week, and during the second week will appear in Smetana's delightful opera, "Die verkaufte Braut," which will be given under the direction of Franz Schalk.

The Philharmonic Society enters upon its ninety-fifth season on February 26, the dates of the other six concerts being February 28, March 13, April 17 and May 2, 16 and 30. The opening concert will be conducted by M. Colonne, the others by Dr. Cowen. While continuing their policy of inviting eminent composers to conduct their own works, the society are able to announce that Jean Sibelius and Christian Sinding will be their guests this season. Sibelius, whose symphonic poems, "En Saga" and "Finlandia," made such a profound impression at the Promenade Concerts, will bring a new symphony, while Herr Sinding will conduct his violin concerto with Johannes Wolff as soloist. Other novelties for the season include Enesco's symphony in E flat and Chadwick's symphonic poem, "Cleopatra," while British music will not be neglected, prominence being given to works by Purcell, Stanford, Elgar and Dr. Cowen. Among the soloists will be Lady Hallé, Johanne Stockmarr, Mischa Elman, Tivadar Nachez (who will play his own concerto), and Sophie Menter, the last named reappearing in London after a prolonged absence. M. C.

#### LONDON NOTES.

An English pianist who is to be heard in America during the winter is Katharine Goodson, who sails for Boston on January 3, and the week after her arrival will make her American debut with the Boston Symphony Orchestra. Miss Goodson—who, by the way, in private life is Mrs. Arthur Hinton—was educated at the Royal Academy of Music, afterward going to Vienna, where she studied with Leschetizky for four years. Upon her return to London she made her first appearance at St. James' Hall at one of the Popular Concerts, and played there four times during her first season. After successful appearances in all the principal provincial towns of England, Miss Goodson made extended tours on the Continent, where during the past five years she has toured in Germany, Austria, Holland, Belgium, France and Italy. Both at home and abroad Miss Goodson has appeared with many of the most famous conductors and played in concerted music with many famous artists. Her career has been a brilliant one, her talent having received appreciation from them all. Her repertory includes all the best of the classics, as well as the modern music for piano. While in America Miss Goodson will give her own recitals in several of the large cities, as well as playing with a number of the large orchestras. It is probable that she will play some of her husband's compositions, for Mr. Hinton has written several pieces for the piano, as well as for violin and piano; violoncello; piano, violin and cello; a couple of operettas, and several compositions for orchestra. His suite in D for violin and piano, written for Maud Powell, to whom it was dedicated, was produced at one of the Broadwood concerts a couple of years ago. Mr. Hinton was also a pupil at the Royal Academy of Music, where, after three years of study, he was appointed a sub-professor of the violin. Afterward he went to the Continent, studying in Munich with Pro-

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fessor Rheinberger; then to Vienna and Rome, returning to London about ten years since. Mr. and Mrs. Hinton have a charming house at St. John's Wood, with a large studio that affords Miss Goodson every opportunity for work.

The new sonata by Carlo Albanesi was performed by York Bowen at his recital last Friday evening. This is the only recital Mr. Bowen will give this season. His program included also a polonaise from his own pen.

There will be no more public singing in the parks of London, as the County Council has just decided that it is an unnecessary luxury.

The Twickenham Philharmonic Society has just sung "Elijah" before a crowded audience in the Twickenham Town Hall, it being the greatest success this young society has yet secured. The principals were Ethel Lister, Carrie Herevin, James Horncastle and Thorpe Bates, with Arthur Cowen as conductor. The audience showed full appreciation of the excellent work done.

Maurice Dumesnil is a young Frenchman who has just played his first piano recital in London, receiving an enthusiastic welcome from the audience who heard him at Steinway Hall. His program included Liszt's "Rhapsodie," Weber's "Rondo Brillante," the "Moonlight Sonata," as well as selections from Chopin and Schumann. Two new pieces by Gabriel Dupont were also played.

At a concert given last week in Manchester, Madame Cleaver-Simon and Ingo Simon were the vocalists. These artists, respectively contralto and tenor, made a profound impression by their singing, and it was immediately arranged that they should give two recitals in the same place during February and March. Mr. and Mrs. Simon have just settled permanently in London, having taken a long lease of a charming residence in St. John's Wood, with the usual lovely garden that seems an inseparable part of the houses in that desirable suburb of London. The house is sufficiently large for two rooms to be devoted to music, quite apart from each other, a desirable arrangement when there are two singers in the same family. The songs selected by Madame Cleaver-Simon for the Manchester program were two of Brahms, "Von Ewiger Liebe" and "Der Schmied"; the recitative and aria, "Ah! se tu Dormi," from "Romeo and Juliet," by Vaccaj, and Schubert's "Adieu" and "Farewell." The program ended with a duet by both artists, "Per Valli per Boschi," by Blangini. Mr. and Mrs. Simon will make rather a specialty of duet singing, and at their own recitals to be given in London during the winter and spring, they have arranged for several

duets, both old and new, to appear on the programs. Madame Cleaver-Simon is well known in America, where she made a great success a few years ago in concert, and her career on this side of the water has been equally successful. Mr. Simon's voice is a beautiful and delicate tenor, which he uses with fine effect. Both these artists are thorough musicians, as well as great students of the best in music, not only in music itself, but in all pertaining to that art; the history, the literature, the tradition are all equally well studied and known. Their work is always serious, they sing the best there is, for music is their chief delight in life. That they are a great acquisition to the musical world of London, where they will take a prominent place, is a self-evident fact.

Henry Hadley, of Boston, is just at present in Cologne with Otto Lohse, at the Stadt Theater, where, as he says, he is "learning the business." His new tone poem, "Salome," is soon to be produced in Berlin, New York, Monte Carlo, Munich, and probably London. At Munich Mr. Hadley will conduct the Kaim Orchestra when "Salome" is performed.

One of the features of the recent concert at the Hotel Ritz, given for the benefit of the League of Mercy, was the singing of Armando Lecomte, a singer whose popularity is ever increasing. The League of Mercy is a charitable institution, patronized by the King, with many of the royal family holding office as presidents and vice presidents of the different branches, while the list of patrons includes the names of the Prince and Princess of Wales, the Duke and Duchess of Connaught, Princess Christian, etc. There was a large audience present at the Ritz concert, many of the members of the nobility and most exclusive social set being present. Mr. Lecomte sang a serenade by Bizet, followed by Valentine's aria from "Faust," and received enthusiastic applause, which was followed by personal congratulations later.

The sextet of which Arrigo Bocchi is the head has just been heard in a concert, where, before a large audience, they played with much success. This sextet has had the honor of performing several times before their majesties the King and Queen, and also before the King of Italy. Assisting at this concert were the Misses Sassard, the well known singers of duets; José Brath, Sidney Jarvis, Rose Kerker and Anderson Nicol.

There were two harp recitals last week, or rather one was a harp recital, the other harp and cello. The former was at Salle Erard, when Alfred Kastner was the soloist. Spohr's E flat sonata, for violin and harp, was played by

Louis Zimmerman and Mr. Kastner, the latter being the accompanist for Dr. Lieberhammer. Mr. Kastner played a solo of his own composition, an "Adagio Religioso."

Gaetan Britt and Henri Merck were harpist and 'cellist, respectively, at the Steinway Hall recital, being assisted by Mme. Conti and Eleanor Davis.

At Blanche Johnstone's recital last week, the violin obligatos to the songs were played by Aileen Raymond, who also played some solos. Reginald Clarke was the accompanist.

At one of the well known auction firms where only rare gems, curios, etc., are sold, there was a sale of violins the other day that attracted attention. A 1790 Stradivarius brought \$1,800, which was almost one-third less than one of the same maker fetched two years ago in the same rooms. A Guadagnini violin, 1754, from the collection of the late J. A. Dimmock, of Ely, sold for \$600, while a violin bow, made by François Tourte, went for the considerable figure of \$100.

At a meeting of the Birmingham Triennial Musical Festival committee recently a surplus of receipts over expenditures was announced of nearly \$25,000, which was less than usual at these festivals. The decrease, it was stated, was principally at the morning performances of "Elijah" and "The Messiah," but the hall was filled whenever new works were produced. The attendance at the performance of "The Messiah" was particularly disappointing, and the next committee would have to consider the question of including this work in the festival program.

The second evening concert of Martyn van Lennep last Thursday evening provided a rather long program, in which Agnes Fennings played some piano solos and Vincent Hards sang two of Mary Carmichael's songs. Noel Farrow sang and others who contributed to the program were Hudson Smith, Winifred Cosens and Bernard Green.

There were two chamber concerts at Aeolian Hall last Thursday, the one in the afternoon being by the London Trio; their program including Tchaikowsky's trio, in A minor; the Nicholas Rubinstein Trio, and a Beethoven number, as well as fourteen songs and several violin pieces, so there was plenty of variety. Miss Holding was the vocalist.

In the evening the Broadwood concert provided a charming program of Stanford's "Serenade," for nine wind and string instruments, given at one of the Broadwood concerts last winter; Beethoven's septet and Bach's toccata



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and fugue, in D minor. Miss Shakespeare played a Scarlatti sonata in a spirited manner.

Princess Christian of Schleswig-Holstein and her daughter were present at a crowded, fashionable gathering, held in the Corn Exchange, Chichester, when an operatic entertainment, organized by Mrs. William James, of West Dean Park, was given in aid of a local charity. The occasion was the first production of a comic opera in two acts, "The Isle of Pharawai," both lyrics and music by Pedro de Zulueta, a gentleman connected with the Spanish Embassy, well known in social circles as an able musician and singer. The opera was cordially received, the performance going with no suspicion of being amateurish. The opera includes some catchy songs, with excellent concerted numbers. F. H. Browning was the manager. The opera was given with a complete orchestra, which included the private band of Sir Ernest Cassel, augmented by players from the military band at Portsmouth. The opera will be given again at the end of January, at Leopold de Rothschild's house, Ascott, near Leighton Buzzard.

The third of the series of orchestral concerts by Thomas Beecham and the new Symphony Orchestra, proved of much interest, the program including Haydn's E flat symphony, Cherubini's "Medea" overture, Mehul's overture, "La Chasse de jeune Henri," and Cimarosa's overture to "Gli Orazzi."

Detmar Dressel opened his program the other evening at his violin recital, with the sonata for violin and piano, in E minor, by Emil Sjögren, the piano part being played by Hamilton Harty. Pamela Trent contributed a number of songs, and Otto Dressel played two Chopin etudes.

At the second of the series of three concerts of chamber music that is being given during the month of December in the Salle Pleyel, Paris, by Lucien Wurmser and Philippe Gaubert, the assisting vocalists will be the Misses Sassard, of London. These young singers have made an excellent reputation for their duet singing, as well as for their solo work, and are kept very busy throughout the winter and "season" in London. At the Paris concert they will sing two groups of duets, the first one being four of Schumann's duets for two women's voices, the second, three of Brahms'. Among these are some they sang at their own recital in London recently.

Francesco Paolo Tosti, the well known composer, has been made an honorary commander of the Royal Victorian Order.

The matinee musicale given at 21 Upper Wimpole street by the permission of Mr. and Mrs. Arthur Fay last week, in which Andre Mangeot and Pierre Augieras, respectively violinist and pianist, played an interesting program, drew a large number of friends to hear these young men. Both in their solos and concerted numbers they received much applause and were obliged to give encores. Mr. Augieras played a group of Chopin pieces, Mr. Mangeot was heard in two solos by Sjögren, the program ending with a sonata by César Franck for piano and violin. Armando Lecomte was the assisting vocalist, singing the prologue from "Pagliacci," a serenade by Bizet and "L'Amour Captif" of Chaminade, after which he sang, in response to the demands of the audience, an Italian song. Mr. Augieras left the same evening for Paris, where he will be joined next week by Mr. Mangeot, when they will start immediately

on a Scandinavian tour, this being their third or fourth tour in Denmark, Norway and Sweden.

Charles Santley is rehearsing an unaccompanied Mass of his own composition for production at one of the Catholic churches in Kensington.

Watkin Mills has definitely decided to postpone his visit to America until March 1. Last week he sang at two concerts in Southsea in one day, all his songs being received in such an enthusiastic manner that six extra ones had to be given by this very popular singer. On Sunday afternoon he was one of the soloists at Albert Hall, where he sang an aria from Haydn's "Creation," and "Honor and Arms," by Handel. December 19 and 20 Mr. Mills will be respectively at Leeds and Halifax, at both places singing in "The Messiah." The Halifax Choral Society, F. de G. English conductor, and the Leeds Philharmonic Society, with Sir Charles Stanford conductor, are the local societies with which he will sing. The Leeds society has a chorus of 350 voices and is now in its thirty-sixth season.

Flyda Russell, a young Australian, who has been singing in London for the past few months, has gone to Paris.

Two recitals of special interest that have taken place during the last fortnight, recitals that seem to have made marked impressions on all those who heard these baritones, were the ones by Charles Clark and Dalton Baker. The expression has been so unanimous of a desire for a repetition of program by both these singers in other recitals that it seems but fair to chronicle the fact. On every side one hears the wish expressed that Mr. Clark would give a fourth recital in London in the immediate future, and that Mr. Baker would also soon give another equally interesting program as the one he sang at his recent recital.

At the last assembly of the Liberal Social Council the leading vocalist engaged was the Italian baritone, Armando Lecomte. His fine singing of Valentine's aria from "Faust" and of the Toreador's song from "Carmen" was received with enthusiastic applause. The audience of over 1,000 people clamored for encores after both songs, a favor which Signor Lecomte granted.

An orchestral concert at the Hampstead Conservatory is to take place on Thursday, when Rene Ortmans will be the conductor. The program will include Saint-Saëns' symphony in A minor and B. Hollander's symphonic sketches "Drama and Comedy."

Interest in Johanne Stockmarr, the Danish pianist, who played the solo portions of Tschaiowsky's concerto in G with the Queen's Hall Symphony Orchestra last Saturday, is said to have been the cause of the attendance at the concert of the Queen and the Princess Victoria. Miss Stockmarr has been engaged for one of the Philharmonic concerts next season.

There are fifty-eight scholarships and exhibitions, obtainable by competition only, in active operation at the present time at the Royal Academy of Music. Several awards for these scholarships have recently been made, the Westmoreland Scholarship and the Sainton Dolby Prize going to two vocalists from Leicester, E. Percival Driver obtaining the former, and Edith Kirk the latter; other prizes went to Edith Kahn, for sopranos, and Hubert Baker for tenors; Edith Evans received the Bonamy Dobree Prize for violincello playing, while the R. A. M.

Club Prize for organists is given to Montague Phillips, whose "Symphonic Scherzo" was successfully produced at a recent students' orchestral concert in Queen's Hall. Oskar Hambleton Borsdorf was the victor in the competition for the Sir Michael Costa Scholarship.

To encourage native art, the committee of the Norfolk and Norwich Musical Festival have decided to offer twenty-five guineas for the best libretto suitable for a romantic or secular cantata to be produced at the next festival in October, 1908. The conditions are that the work shall not exceed thirty minutes in performance, that the author may be of either sex, but must be of British birth—that is, born either in the United Kingdom or in British dominions beyond the seas—and that the manuscript be handed in before May 1, 1907. The libretto may be for chorus only, in choral ballad form, or for chorus and principal characters, not more than four in number. Rosa Newmarch, Ernest Newton and F. B. Money Coutts will be the adjudicators, the decision to be announced July 1, 1907.

A prize of fifty guineas will be given for the best musical setting of the successful libretto. The composer must also be a British subject, who will be allowed every opportunity for the scoring offered by a fully equipped modern orchestra.

A young English pianist, Gertrude Meller, who has studied with Francesco Berger, has been engaged as soloist in Rubinstein's concerto in D minor by the Royal Amateur Orchestral Society, and will appear at the second Chappel Ballad Concert after the New Year.

Sixteen symphonies have now been performed by the Margate Philharmonic Society, one of them from the pen of the conductor, Dr. E. J. Bellerby.

Pupils of Edward Iles were heard in a concert on Monday evening at Bechstein Hall, where an enthusiastic audience demanded so much in encores that the program was extended to great length. There were only four pupils taking part, Laura Evans, soprano; Miss Gurney Jones, mezzo-soprano; Furness Williams, tenor, and Walter Scott, bass. The program opened and closed with a quartet, the first one being Verdi's "Un di isi ben rammentomi" from "Rigoletto," with Sullivan's "Brightly Dawns Our Wedding Day" for the ending. The work done was of an excellent quality; indeed, it was far in advance of the usual pupils' singing, while the program was of a distinctly ambitious character. Mabel Lander played several piano solos. A. T. KING.

#### Petschnikoff to Return to New York This Week.

Alexander Petschnikoff, the Russian violinist, will return to New York this week from his recent triumphs in the West. The artist will appear at an orchestral concert in Carnegie Hall, January 6. On January 16 he will give a recital in Mendelssohn Hall, assisted by Mrs. Petschnikoff in a number of works written for two violins, and Andre Benoist, pianist.

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## ZOLTAN DE TAKACH GYONGYOSHALASZY'S INTERESTING MUSICAL CAREER.

"Who is Gyöngyöshalászy?" asks the Mail and Express. New York determined this at a recital in Mendelssohn Hall December 11, when he made his bow to the public. Nature evidently intended to stamp him a unique personality, in more ways than one. If so, what is he to us?

Zoltán de Takách Gyöngyöshalászy was born on St. Cecilia's Day, November 22, at Munkács, capital of Bereg County, of Hungary. The home in which this young Hungarian first saw the light was the same in which the world famous painter, Munkácsy, was born thirty-two years before.

Of a noble family, with traditions long and aristocratic as their name, it might be thought the infant was assured a peaceful path. But St. Cecilia had set her seal upon him, and he belonged from the first not to the noble family of peaceful traditions, but to the capricious, yet forever exacting, goddess of Music. At six years of age he first played publicly, sitting on the lap of his teacher, who managed the pedals which the little feet could not reach, though the small hands had no trouble with the difficult choral which they were called upon to perform.

All this time the happy parents encouraged the little prodigy and delighted in his precocious attainments. But as the child grew to young manhood and became more and more absorbed in music, playing, composing, writing songs, poetry, and dreaming dreams of a future artistic career, the aristocratic family became alarmed. Their child to go before the public, to perform like a common "comedian" for money? Never!

He became a pupil of the great Chován at the Royal Academy of Music and Elocution in Budapest. He also had the advantage of the full courses of study in the various departments of the Teachers' Training School, and graduated from this Royal Academy, founded by Liszt, with distinguished honors and with the diploma of a full professorship. Soon he came before the public as a concert pianist, playing with the greatest success in all the leading cities of Austria-Hungary, at the same time teaching in the Royal Academy, from which he had graduated.

But in his native land he felt the social difficulties of his position, and his thoughts turned to free America, where genius is honored far above noble traditions, and where his elder brother, Bela, with his pictures on mystic and East Indian motifs, was earning an enviable reputation as an artist. The decision came when Rafael Joseffy heard him play in Hungary and urged the brother to bring him to America, "where he would be appreciated." Then, at last, the sorely troubled parents consented, and his idolized teacher, the great Chován, taking the slender hand in his own, said with emotion: "Only work, my dear boy, and by their playing such fingers can bring down the very stars from heaven."

So the young musician came to America, bringing warm letters of introduction from Count Goluchowsky, Countess Fesztetics and Baron Ambrózy to Baron Hengelmüller, the Austro-Hungarian Ambassador. These letters gave the child hearted young Hungarian free entree into the charmed circles of Bar Harbor and Newport, where he spent his first summer. Here, with the characteristic abandon of the born artist, he gave freely of his musical wealth for the "social endorsement" which he was graciously assured would "make his fortune" in the end.

But Mr. Gyöngyöshalászy learned, as others have before him, that real musical recognition does not come in this way. He retired from society, and, taking a quiet studio in New York, went back to his studies and his composing.

He studied the English language with great diligence and has perfected himself in it, speaking and writing it fluently. He reviewed German and French, which he had well mastered in his school life. He studied deeply in comparative religions and philosophy, giving much time to esoteric philosophy, whose mystical teachings make deep appeal to his dreamy nature.

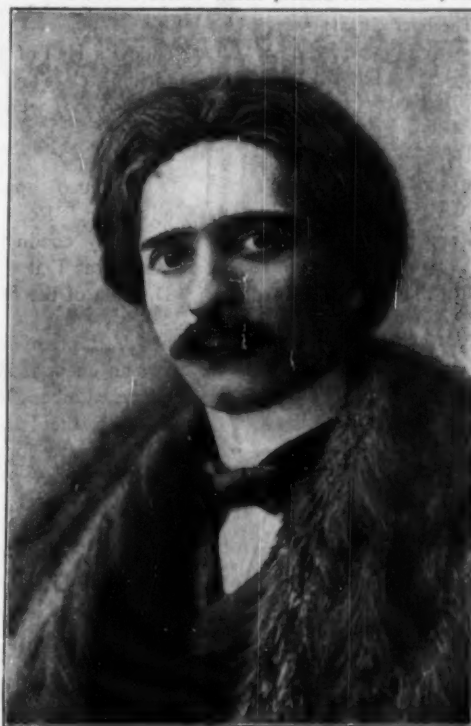
In the midst of his philosophical studies Gyöngyöshalászy's ruling passion was not forgotten. He has composed a "Serenade," op. 40; a nocturne, and several songs since coming to America. Two of the songs, "Thy Face" and "Eleanore," are published by A. Bleckwenn, of Steinway Hall.

Of some of his other compositions, "Les Faunes," "Pastorale," and, especially, the "Hungarian Fantasia," op. 46, it has been said that they "require too great technical ability," but his musician critic did not fail to admit that, "it is always the inner meaning, the soul of a work of art, which the composer means to get hold of, and which he always succeeds in doing." This just critic also admitted that the composer, himself equally the virtuoso, "always surmounts easily the technical difficulties of his own compositions."

The delicate dreaming Hungarian boy has developed into a spiritual looking man. Possessing a sane, well balanced, keenly observant mind, he has an intuitive faculty, a half clairvoyant vision which is rare, and which, with all the simplicity and almost boyish openness of his nature, is felt immediately. Children and animals love him instinctively, but grown people are apt to find in him something they do not understand.

An instance of this occurred at a concert given in Saratoga before the State Federation of Women's Clubs, in November. Gyöngyöshalászy was described by the press as having "mannerisms which were forgiven by the audience as soon as his fingers touched the keys." When it was demanded of the reporter what these mannerisms were, she replied, in a tone of awe, "Why, did you not see what a queer silence fell upon the audience when his steady gaze fell over them? I couldn't have spoken myself to save my soul; it was unearthly, that face of his."

Gyöngyöshalászy possesses a phenomenal musical memory. A pupil carried to him a little composition, descriptive of Japanese scenes which pleased her. The young



**Gyöngyöshalászy**  
Piano Virtuoso and Composer

Hungarian ran it through, criticising its construction rather contemptuously. The pupil took the music from the rack somewhat abashed at the criticism, when, to her astonishment, Gyöngyöshalászy played the piece through again without the music, improvising on the theme and filling in, with mocking elaboration, the awkward passages which he had criticised.

"Who is Gyöngyöshalászy?" he has answered in his own way, and in a way exceedingly interesting and satisfactory to the American public.

His beginning, with its nobly struck chords, was encouraging, and there were other good moments, especially in his right hand work.—The Evening Mail.

The pianist's style and technical skill made a marked impression.—New York Herald.

In Liszt's transcription of "On the Wings of Song," and "Il Trovatore" fantasia, the pianist revealed a clean, brilliant technique, an elegant style, an appreciation of the value of melody and other good qualities. He is a graduate of the Royal Academy of Budapest, where he has also taught, and it was by the advice of Rafael Joseffy that he came to this country.—New York Evening Post.

Yesterday the "Trovatore" fantasia appeared on the program chosen by Mr. Gyöngyöshalászy, the Hungarian composer and pianist, for his afternoon recital at Mendelssohn Hall. As a pianist Mr. Gyöngyöshalászy shows abundant temperament and can command an agreeable tone. . . . His program contained several of his own compositions, which were enthusiastically received.—The Globe.

An interesting and unusual personality is that displayed by Gyöngyöshalászy, a Hungarian pianist, new to the New York concert

platform, who was heard yesterday afternoon in the only recital he will give here this season. The entire absence of Chopin from the program of a piano recital, as in this case, is an unusual thing. Several Liszt transcriptions were the principal numbers in a program which also included a Mozart fantasia in C minor unfamiliar here, and a selection from Clara Schumann; one from Robert Schumann and single examples of Grieg and Sgambati. Several of the player's own compositions were included in the program, a nocturne and serenade of alluring melodic charm, and a Hungarian fantasia in which the characteristic rhythms of the composer's country were admirably employed. In the finale, the Hungarian march, also employed by Berlioz in "The Damnation of Faust," is heard with excellent effect. An unusual poetic charm, evidently inseparable from the player's personality, is the pervading quality of Mr. Gyöngyöshalászy's work.—The Evening Telegram.

### Humorous Bits About Gyongyoshalaszzy.

One of the latest importations in the musical wonder line comes from Hungary and bears the forbidding name of Gyöngyöshalászy. His specialty is the piano, and New York hears that his hair matches his name. He will give a recital in the metropolis with an interesting and novel program.—Washington Herald.

The latest musical star is a Hungarian pianist named Z. de T. Gyöngyöshalászy. Wonder what his manager calls him when he is in a hurry? Most likely he doesn't try it when he is in a hurry, but waits until he has a day off.—Washington Post.

A Hungarian wonder pianist named Gyöngyöshalászy is coming to America. The alphabet is a long suffering affair. That is the worst toss up it has had since the Jap-Russian war. Rosenthal is a great artist, too, but he will never be a wonder—his name is too easy to pronounce.—Montreal Daily Star.

Gyöngyöshalászy, which sounds like a false alarm of fire, will be remembered, even in this season's riot of newly discovered musical stars and concertizing asteroids, as the newest Hungarian nobleman pianist with great musical gifts, and as the one unique and absolutely authentic human tintinnabulation of alphabetical anonymousness hitherto exhibited in artistic captivity.—New York Evening Sun.

Try to Say It!—No, gentle reader, Gyöngyöshalászy is not a new kind of goulash. It is the appellation of the young Hungarian pianist, who played recently with great success in this city. The beauty about Gyöngyöshalászy—etc., is that the composer can leave out a couple of letters, or transpose them, or add a few for good measure, and not even the pianist himself would be the wiser. Imagine trying to pronounce Gyöngyöshalászy after a Saturday night session of the Round Table at the Lambs!—New York Daily News.

A program made up of some solid musical numbers, beginning with a broad, dignified performance of Handel and Mozart, in which the pianist showed variety of touch and tone; continuing through more familiar pieces by Schumann and Grieg, in which again beauty of touch and poetic conception were uppermost, and closing with the brilliant and never played fantasia on themes from "Il Trovatore," by Liszt, the pianist's compatriot, which roused the audience to a high pitch of enthusiasm. Following the Sgambati "Nenia" (a dirge), the applause was such that he gave his own "A Hymn," as encore. There followed three pieces of his composition, and these were greatly enjoyed, to judge by the animated and long continued applause. Indeed, the Hungarian fantasia, closing with the national "Rakoczy March," came close to eclipsing the Liszt bravura piece, so full of powerful abandon and mighty climax was it. As encore to this he played his own "Pastorale," an effective bit. Gyöngyöshalászy has the "three T's," technique, touch and temperament; and beyond this he possesses a poetic soul, coupled with unusual self control and repose. In consequence, his hearers are interested from the first, and no small wonder that what with his name and personality combined he serves first to awaken interest, then retain that interest and so quickly wins his way. Following the playing of his own pieces some admirers sent a huge laurel wreath to the stage, with the inscription:

"Sic itur ad astra, December 11, 1906."  
(Thus the path to the stars.)

A party of distinguished society people afterward gave a dinner in honor of Mr. Gyöngyöshalászy, at the Waldorf-Astoria Hotel, and many were the good wishes expressed for his musical career.—THE MUSICAL COURIER.

The latest musical star is one Gyöngyöshalászy. People will probably prefer to discuss Caruso.—Atlanta Journal.

The simplicity of some pianist's names never strikes us until we get to the more complicated ones. Oh! for Paderewski—now we are up against Zoltan de Takách Gyöngyöshalászy!—New York Commercial.

Gyöngyöshalászy gave a piano recital in New York last Tuesday. A New Englander, hearing the name, might be pardoned if he should put his hand to his ear and exclaim, "How?"—Boston Herald.

A new Hungarian pianist has played recently with great success in New York, despite the fact that he is burdened with the name of Gyöngyöshalászy, a title that in itself is an advertisement.—Philadelphia Public Ledger.

A noted Hungarian pianist, who calls himself Zoltan de Takách Gyöngyöshalászy, performed in New York the other day. Will Uncle Sam never awake to the chance of profit offered by a high tariff on names?—Cincinnati Times-Star.

A young Hungarian pianist rejoicing in the name of Gyöngyöshalászy, gave a successful piano recital in New York last week. My, wouldn't a man have to play mighty well in order to be forgiven such a cognomen?—Chicago Tribune.

The latest foreign musical star who has arrived in this country is a pianist, named Zoltan de Takách Gyöngyöshalászy. Just learn to pronounce this and you won't need to swear!—Indianapolis Star.



PUBLISHED EVERY WEDNESDAY

BY THE

**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1767 and 1768 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880

No. 1397

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 2, 1907.

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United States	15c	Austria	15c
Great Britain	21 5s.	Italy	31.25 fr.
France	31.25 fr.	Russia	12 r.
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**WHERE are the shows of yester-year?**

WE want to be the first ones to say it in 1907: "This will be the greatest musical year in the annals of art."

OWING to the holiday this week—New Year's Day—THE MUSICAL COURIER will be published twenty-four hours later than usual.

THE spectroscope enables astronomers to learn many wonderful things about stars. Operatic impresarios do not need spectroscopes.

IT is 1907 and time to make resolves. Resolved, then, that "Salome" is the greatest opera of the past year and "Damnation of Faust" the worst.

PHILIP HALE says that laughter is going out of fashion. He should have seen the Hindoo scenery and costumes at the Metropolitan performance of "Lakmé" last week.

A CABLEGRAM from THE MUSICAL COURIER's Brussels representative states authoritatively that César Thomson will not tour America this season. The violinist's manager in this country, Loudon G. Charlton, confirms the report.

HARVARD UNIVERSITY asks for subscriptions to build and endow a Hall of Music at that institution, with two concert auditoriums, class and meeting rooms, a library, etc. The sum needed is \$150,000, which musicians will undoubtedly be glad to subscribe.

CARUSO's appeal in the notorious Central Park case has ended adversely. Recorder Goff affirmed the conviction of Caruso for unseemly conduct in the monkey house. The tenor's counsel announces that the appeal now will be carried to the Appellate Division of the Supreme Court.

THE première last week of Strauss' "Salome" at Turin, Italy, was an unqualified success, and resulted in an ovation to the composer, who conducted the performance. Once having accepted Wagner, the Italians are no longer inimical to realistic opera, and they now form the most advanced opera public in the world.

CAMILLE SAINT-SAËNS sailed for France last Thursday on La Provence. Before he left this country he declared that his active career as a pianist was closed forever, but that he might revisit the United States next year simply as a tourist. He said, furthermore, that he did not believe his "Henry VIII" would be given in New York next winter, and that no arrangements had been closed with him to that effect by the Metropolitan.

RICHARD STRAUSS is quoted as having said recently that he is "not working for glory, but only for money." Then some real advance is being made by the musician after all since Liszt first liberated him from social slavery. Strauss added, of course, that he wanted money in order to buy leisure, so that he could compose when and what he pleased and not what his publisher and the musical masses demanded. That was quite what Wagner claimed as his ideal when he used to beg for money from every one he knew.

REGARDING her connection with Puccini's "Bohème," in which she has been mentioned as having a part proprietary interest, Madame Melba explained to an interviewer just after her arrival last Sunday: "While there is a very general impression that 'La Bohème' was written for me and that I created Mimi, this is incorrect. But I got it into Covent Garden and into the Metropolitan Opera House. And how I had to fight to get it into these two houses, because they said it was too small! But—I have no rights in it or in the other Puccini operas; that is, no rights in a legal sense. But you know well enough what 'Bohème' has become to Covent Garden and the Metropolitan—and I got it there!" Some of the new roles Madame Melba has studied and will probably sing here at the Manhattan are in Puccini's "Tosca," Massenet's "Cendrillon," Saint-Saëns' "Helene" and Verdi's "Othello." The local operagoing public is excited to the highest pitch over Melba's debut tonight at the Manhattan. Syonymous with the opening of the box office sale for the "Traviata" première, long lines of purchasers filled the streets near the Hammerstein house. Every seat in the building was sold several days ago, and an enormous and representative audience will greet the famous diva this evening.



## Salome, Melba, Etc., by the Editor.

PARIS, December 18, 1906.

The expectations are running high on the subject of "Salome," which is being prepared for the first week in February at the Grand Opera here, with Richard Strauss at the final rehearsals and at the desk later on. That subtle feeling of expectancy is predominant, and the fact that the opera has swept many communities with overwhelming waves of enthusiasm is not disregarded here, where there is no Chauvinism in music, as I will prove by this one statement:

Notwithstanding that Debussy's "Pelleas" was on the Opera Comique stage on Sunday last (requiring the full complement of the orchestra), there were four symphony concerts in progress the same afternoon, and with only a few French names on the programs. Colonne gave the whole Schumann "Faust." Chevillard gave works from Gluck, Borodin—second symphony—Elgar, Wagner and Chabrier—that is, one Frenchman. De Lery at the Martigny produced Weber's "Preciosa" overture, the Lalo "Symphony Espagnole"; a pianist played a Chopin concerto with orchestra, and "Les Troyens," by Berlioz, was given; and at the Conservatoire Marty gave a program with Schubert, Mozart, Bach and Smetana. In the first place, think for a moment of the scheme of four symphony concerts, a dozen smaller concerts, opera at the Comique, "Madam Helyett," and a dozen operettas, and yet this is considered no musical town, and it is condemned for its Chauvinism with streets named after Mozart, Gluck, Meyerbeer, Piccini, Pergolesi, Alboni and many other foreign musicians! We have not even a street in the whole of America named after one of our own musicians!

How easy it is to criticise others!

There is no reason why any one should become enthusiastic about all this when the French accept these things as a mere matter of course. But they certainly will be astonished that we do not name our streets after our famous composers, or they will conclude that we recognize the fact that we have none. On their programs last Sunday there were a Bohemian, a Russian, an Englishman, many Germans and a few Frenchmen, but no Americans. We certainly cannot charge the French with being Americaphiles. But how are they to put American composers on their international list when America refuses to recognize its own composers? Will Dr. Muck put an American composer on, or Safo-noff, or Paur, or Stock, except as a compliment, probably once or twice? No. Why not? Because the conditions forbid it. The Americans will not listen; that is, they will give no financial support (which means listening) to American composers. Why not? Because foreign opera in America ostracises the American musician and composer. If any one can find any other substantial reason this paper will certainly gladly give it all possible publicity.

To return to "Salome." Both Breval and Grandjean, the leading ladies at the Opera here, are working energetically to be cast for the heroine, and Breval even visited Berlin to get nearer the seat of decision, and yet, as I learn, the role will fall to Merentié, a comparative novice, one of the Conservatory outgrowths who has talent and who has been on the grand opera stage about a year. She is younger than either of her older associates—which seems to follow as a chronological fact—and she is ambitious and a little lucky.

Now a few points on this performance here. "Salome" was written originally in French by Oscar Wilde for Sara Bernhardt, some years before his disgrace. She promised him to perform the drama, but did not keep her promise, because she had no reason to do so. A little reflection will prove that this statement is unanswerable. The German adaptation is by Hedwig Lachman, but the French version of Oscar Wilde will be adhered to here, and Gailhard is himself adapting it to the Strauss score. He is at work daily on getting so complicated a work properly adjusted, and the text here will be as near the original as possible.

There is no doubt that "Salome" will make another sensation in Paris—that is, another of the sensations it has produced in less volatile communities. It is the one musical novelty of

the year, and there is no other work, new or newly produced, that in recent years has created such furore and such universal discussion. It is furthermore an evidence, one additional evidence, that the tendencies of this paper are in advance of the average critical judgment, and that the selection of Richard Strauss as the first epoch creating musical genius since Richard Wagner—for whom this paper also took up the cudgels 20 years ago, against a narrow-minded and mendacious opposition—that this selection of Richard Strauss was and is the living proof of the power of prevision and the capacity for sane artistic judgment, for which THE MUSICAL COURIER is celebrated.

### Grieg Gifts.

The will of Edvard Grieg, the distinguished Norwegian composer (not Scandinavian, because he distinctly declines to be known as such), recently drawn by him, gives his manuscripts, library, his valuable correspondence and musical materia to the Town Library of Bergen, his native city, after his and his wife's demise. This information comes via the London Pall Mall Gazette. I always believe and shall believe that, whenever any one secures an item of information from another journal, that journal should be credited with the news, and this is not only professional, but honest, and the more one writer quotes from other papers the more papers he must be reading, and that fact in itself reacts favorably upon him. To rob a paper of its first born is a crime so easy, from which the escape of punishment carries no effort, that such purloining is the more despicable than ordinary pocket picking, in which a risk is incurred. I notice frequently, and particularly in some small American music papers, that they make it appear as if costly Associated Press dispatches were sent directly to them, and this is in itself such a journalistic absurdity that it actually becomes ludicrous. Every one with sense knows that such things cannot happen, and no one will ever find such appropriations in this paper.

This paper always quotes when a quotation is demanded by the fact of the copy of an item, either of news or anything falling properly under the category of reproduction. All great papers consider it an honor to quote, a much greater honor than to be quoted.

### Melba and Her Son.

The Sunday Paris Herald publishes by wire from London the following interesting personal item:

The marriage of Mme. Melba's son to Miss Ruby Otway is an event of next week. The ceremony takes place at St. George's, Hanover square. The young people—for, indeed, they are very young—have been inundated with presents. All Mme. Melba's friends have sent gifts, including the Duke and Duchess of Beaufort, Lord and Lady De Grey, Lord and Lady Northcliffe, Mr. and Mrs. Leopold De Rothschild, Lord and Lady Alington, the Duke and Duchess of Sutherland, Lord and Lady William Nevill, Lord Richard Nevill, Sir Frederick Milner, Marquise d'Hautpoul, Sir Andrew Armstrong, Mrs. Bischoffsheim, Lord and Lady Mount-Stephen, Lord and Lady Cavan, Mme. Vagliano, Lady Susan Yorke, Mr. and Mrs. Harry Higgins, M. Bemberg, Comtesse Charles de Lesseps, Sir George and Lady Sydenham Clarke.

Mme. Melba has given her son a fine automobile and to Miss Otway a superb dressing case, fitted with gold and tortoise shell. Miss Otway has also received handsome gifts from her father and mother and other relatives. After the wedding, Mrs. Joselyn Otway will hold a reception at her house in Park lane.

Melba was Mrs. Armstrong formerly. She is a woman who must be credited with more than unusual talents entirely outside of her musical credits. See what she has accomplished with the choicest and select elements of European society, and from this alone it must be deduced that her personality, her mode of life and her own attractions as a woman of the world were the chief media through which her elevation was attained. How many women are there today who can boast of having a son who, as such, and merely as such (for he is too young to have impressed



himself with sufficient force), can receive the attentions of the people mentioned above? Melba did this herself through the force and conviction of her own character and talents. And her connection with a distinguished English family is a social triumph which can be pointed out as an example of what may, after all, be attained through a musical career, provided the person herself or himself is reinforced by an intelligence that can grasp such a perspective. Every musical person should take an interest in this triumph of Melba: it is a direct compliment to the whole musical profession, particularly so when we reflect upon the usual treatment to which musicians are subjected.

#### Patti and De Reszke.

Some one suggested to Patti that she should make her public appearance once more despite her farewell and should sing Rosina in the "Barber of Seville." She has consented to do so at the house of Jean de Reszke here, where there is a small stage. The audience cannot be large, but it will be very select.

And this reminds me that Jean de Reszke has a very large class of singing pupils, most—overwhelmingly most—of whom are from our beloved land. Now, then, out of such a mass of pupils some must soon be able to declare themselves through public approval, for if hundreds of pupils graduate or state that they have graduated from the De Reszke school, and none of these produce any public attention; if none of these De Reszke pupils, soon about to be numbered by many hundreds, appear on the musical stage and make successes, the value of a De Reszke diploma or lessons will materially sink, and Jean de Reszke will suffer exceedingly in reputation and income. It would therefore be advisable for that eminent artist and for other singing teachers to announce through the columns of this paper that no one should be recognized as a genuine graduate pupil unless he or she can produce a diploma to that effect, and, furthermore, no diploma should be issued unless indeed the teacher is convinced of the fact that it is merited.

There are many singers figuring as the pupils of certain teachers, and in the case of Jean de Reszke this will soon become as popular a method of creating personal interest as was formerly the case with the so called pupils of Franz Liszt, who sprang up in every corner where a grand piano stood. Some precautions should be taken by singing teachers not to have mere transient pupils heralded as regular graduate pupils. For instance, there will not be many American applicants with the teacher claimed by Miss Farrar. Imagine the injury a pupil or so called pupil inflicts on the prospects of the teacher in case of a public fiasco. With such a large number of pupils, can Jean de Reszke take chances, for the fiasco of one of his pupils—with the world awaiting the opportunity to hear one—would be no less than a calamity to him. The graduate certificate should be adopted by every singing teacher who values his or her reputation through the work of the pupil.

#### The Tax on Pianos.

Reference has already been made in these columns to the bill before the French Parliament to tax pianos. At the sitting of the French Chamber of Deputies held Friday evening, December 14, says the Paris Temps, various fiscal questions were considered. Several members suggested new sources of revenue. M. Magniaudé proposed to increase the tax on automobiles, but his amendment was referred to a commission. On the other hand, the Chamber agreed to tax pianos on the following

scale: Cottage pianos, 10 francs a year; grand pianos, 20 francs a year. Organs will pay 100 francs a year. As a matter of course, these measures will have to be submitted to the Senate.

Pianos used by professional musicians are exempt from the tax, but there is no exemption on any other ground. As an indication of the bearings of the period, let me point to the fact that the proposed tax on automobiles was put off. There was an automobile "pressure," but no piano "pressure," and I do not mean to imply that the pressure was physical. The Chamber simply felt as if pianos represented a luxury for which a tax could be exacted, and it did not feel so regarding the automobile and its industry. By organ, church organs are meant. Now that the French nation has no regularly appointed Roman hierarchy here through the abolition of the Concordat, the French church organ business must become a very small affair. There is no one to pay for a new church organ, and certainly no one to pay the tax.

#### Joachim-cum-Brahms.

Last Saturday's London Daily Telegraph, which conducts a well regulated musical department, made these bold statements, which stimulate and require this reprinting:

Of the concerts given in London during the season now virtually at an end none have been more successful than those dedicated to the Joachim Committee to the memory of Johannes Brahms. "One-composer" programs are rarely a safe card to play in London, and even a Beethoven festival, with that fine conductor Felix Weingartner in command, failed to stimulate much enthusiasm a few seasons back. And in the case of Brahms the success achieved, even after allowing for the magic of Dr. Joachim's name, is all the more remarkable when one remembers that chamber music—of which the recent programs were exclusively composed—is not supposed to have a large following in our midst. Indeed, by some, the decline and fall of the "Pops" was regarded as proof positive that the demand for chamber concerts in London had practically ceased.

How, then, are we to account for the crowds that flocked to the shrine of Joachim-cum-Brahms? As one of the critics remarked, the size of the audience (at the sixth concert in Queen's Hall) was astonishing, "in view of the miserable gatherings usually brought together by chamber music." So "astonishing," indeed, to the writer in question—who happens to be a perverted Brahmsite—that he was led to the conclusion that "a certain amount of what might be styled intellectual and musical snobbery goes to swell the attendance at these particular concerts." To this deduction the critic was drawn from the fact that "those who crowd to them find it compatible with their apparent enthusiasm to stay away from all other concerts doing equally high-class music." And he added, "as a positive fact," that "the majority of these academic and intellectual folk who are to be observed hanging so rapturously upon the music of Dr. Joachim and his companions are never to be seen inside the concert room on any other occasion." Hard words these; yet most regular concert-goers will be inclined to agree that there is more than a grain of truth in them.

In the first place, I am gratified to know that chamber music has a large following in the midst of some people in London, but how it got there is a mystery. When the London writer wrote "our midst" he meant "in the midst of us," but I merely refer to this break because I make many worse breaks than that constantly. Probably calling attention to the break is worse than the break itself, and it has nothing to do with the case except to show how flexible the English language is.

The point is that the critic whose remarks are

quoted in the above quotation has expressed an illuminated thought, and he should have himself named, because he should certainly be known. This so-called intellectuality, allied to snobbery that is willing calmly to sit by and listen in half doses to some of the driest and most uninteresting counterpoint ever evolved from the pen of an accomplished artist, is responsible for the crushing out of existence of some of the best contemporaneous music. I have seen these musical snobs everywhere, pretending to admire music which they neither understood nor liked, and making martyrs of themselves for the sake of snobbery. I called attention to this same phenomenon in the shape of howling encores given to Bach music by certain fiends, who were not even aware of the application of the composition, which was sometimes bodily taken out of a work, and had no logical relation to anything given on the occasion. Many things written by Bach are academic. Yes, I have the courage to put that statement down and sign it, just as I am willing to say that there are among the works of Johannes Brahms some that make me and armies of musical people very tired; compositions without any melodic material, unwholesome, quack productions, valuable as studies in counterpoint, but not artistic, not musical. This does not mean that Brahms was not a great composer; it merely means that I know that his liver could not always have been in good order and his moods, if he was an artist, certainly could not always have been piano or always have been forte.

But with these chamber music Brahms snobs or pretended Bach worshippers or appreciators of Beethoven, everything these busy B's wrote was equally good—which would be a detraction if it were true—and there they sit with downcast eyes, frequently grasping one another's hands, sighing, sometimes sleeping or dozing and so infernally bored that they applaud in rapture every number, because each one as it follows the other is nearer the end; and besides that, they must be seen applauding or they are not in good form. I have heard the opus 8 of Johannes Brahms played when half the place was actually dozing, and fully waking up when the other half roused it with applause, forcing it to join in.

Certainly there are musicians who understand the differentiation between a really artistic work of a great composer and a mere study or a forced or ordered overture or an attempt that failed or a downright miscarriage of judgment on the part of the artist. But the "intellectuals" who go because some one else goes to a dull chamber music performance—well, there is no difficulty in pointing out the specimens. They look it. And yet how they do, in every age, interfere with artistic development!

#### Slightly Explanatory.

Napoleon said that there were always a lot of people in each generation in every locality who could always tell you how much better they could have done what you did and what they never did. That is merely the world, the men in the world, as Napoleon called them. I am reminded of this by reports brought to me regarding my purpose in coming to Europe and what is now to happen in the or with the European offices of THE MUSICAL COURIER.

To allay curiosity in these directions I will merely say now that I am in Paris for the present, and that the Paris office of this paper, with Mr. Delma-Heide in charge, will not be disturbed in its daily operations by my presence or by anything I may be

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doing in Europe or here directly in Paris. Mr. Delma-Heide will continue on the lines of his development here, and his progress will be on the accepted French and Parisian models, which means gradual, quiet and conservative, and it is on these bases that he has established himself here. It takes a long time to get a footing in these old countries and that means patience, and I will say that Mr. Delma-Heide has shown that he is endowed with a large stock of that handy article. He is just beginning to feel as if he is deriving some returns from his long and laborious "pull," as we call the stroke.

My presence is not calculated to interrupt a successful office, particularly when I shall have no relations whatever with the purely local affairs, which belong naturally to each office. In New York I do not interfere with any of the various functions of the forty persons engaged in the home office; the same rule applies here.

Furthermore, I have no time to do any of these details. I have become cosmopolitan through my many visits to Europe, and all nations are, from a professional view-point, of interest to me, and that means that I am here for *THE MUSICAL COURIER*, not in Europe only, but for all over the world. Local matters remain, therefore, under local control, just as if I were in New York.

The scope of *THE MUSICAL COURIER* is universal; its language, music, being universal. One object is to endeavor to find if American compositions can secure a hearing, and with this slight hint I close today.

BLUMENBERG.

### SAINT-SAËNS' GREAT TOUR.

Camille Saint-Saëns, who arrived at New York October 27, on La Provence, sailed from this port December 27, aboard the same steamer. He was accompanied to the pier by Bernard Ulrich, who so ably managed his tour, and several representatives of William Knabe & Co. During his first visit to the United States the eminent Frenchman played in twenty concerts and recitals, his farewell appearance being in the Metropolitan Opera House Christmas night. He traveled as far West as Chicago and as far South as Washington. Offers for engagements, with large guarantees, came from all cities of importance from ocean to ocean, and had it been possible to fill one hundred dates they could easily have been secured. It was impossible, however, for the visitor to prolong his stay in this country, owing to imperative engagements in Europe. Soon after reaching France, Saint-Saëns will go to Egypt for a pleasure trip, and later in the season will visit London and other musical centers of the Old World. Saint-Saëns' first visit to the United States, which was brought about by the Knabe house, must be chronicled as a shining chapter in the musical annals of this country. Indeed, it may be regarded as one of the most important happenings of the past quarter of a century so far as it relates to and influences the great musical movement in this country. Before the arrival of the illustrious composer it was believed that his followers in this land comprised only the highly educated musicians and metropolitan concert goers, who had been privileged to hear his orchestral works, concertos, oratorios and smaller pieces. It was not supposed that his merits were appreciated by the mass of music lovers. These erroneous views were changed after Saint-Saëns' first public appearance. It was found that the average concert goer had an adequate conception of the Frenchman's genius and a surprising familiarity with his music. In every city where he played he faced an audience which testified in a discriminating, yet enthusiastic, way its unbounded admiration for his creative and executive powers.

Saint-Saëns remarked just before he boarded La Provence: "I regretfully leave your hospitable

shores, for I feel that I am parting with many friends whom I esteem—newly made friends, it is true, yet sincere ones, and I hope to see them again. What has surprised me most in this country is the musical culture of the people, the high standard of intelligence disclosed by audiences. I may say truthfully that the average audience I have met equals in every way the best audiences of the most musical cities of Europe. Nowhere in the world have I seen a keener appreciation of my works. Before I decided to come to the United States, several friends who had visited the country sought to dissuade me from making the journey. They assured me that I would find an uncouth people, devoid of art culture, influenced only by the sordid idolatry of the money god and controlled by a mercenary spirit. They depreciated everything and gave praise to nothing. Several times when I contemplated crossing the Atlantic these friends deterred me from carrying out my plans. Now I realize how foolish was I to permit them to influence me.

"Revelation after revelation, wonder after wonder, surprise after surprise, have followed in such quick succession that it has been hard to keep my bearings. I might paraphrase the famous Caesarian despatch: 'I have come, I have seen, and I have been conquered.' Of course my sojourn here has been too limited to allow me to see all of this illimitable country, and this I regret. Enough have I seen, however, to enable me to make up my verdict, which is, in the words of Dickens, after the great novelist had viewed Niagara: 'Large! Wonderful!'"

Whether considered from a financial or artistic point of view, Saint-Saëns' first tour in the United States has proved an emphatic success. The eminent Frenchman returns home much richer in fame and money. In this connection a proper meed of praise must be bestowed upon William Knabe & Co., who induced him to visit America. This distinguished house has placed the musical public under lasting obligations. The Saint-Saëns tour from beginning to end was managed with signal ability by Bernard Ulrich, who henceforth is to be regarded as one of the big men among the New York impresarios.

HENRY T. FINCK publishes this significant Liszt appreciation, culled from the letters of the composer Cornelius: "I still live with Liszt, who, from the moment when I first knew him, has never ceased to be the most lovable and helpful of friends, but on the contrary has given me daily greater opportunities to know more and more intimately the noblest heart that ever beat in an artist's breast." And then he ventures on a prophecy respecting his beloved master's position in the artistic world: "He offers the spectacle, rare in our day, of a great personality, who bears and develops within him the power to become the center for the artistic aims of the century. At the moment of writing, the successes of Wagner and Berlioz—with Liszt the chief representatives of modern art—are clearly established. Only to Liszt's perseverance and fructifying activity can they be ascribed; and in the near future a similar unheard of success may be expected to attend the unprecedented action of an artist who makes the aim of distinguished masters his own—sparing no sacrifice on their behalf—and gathers the different tendencies of the times within the focus of his soul, and let them stream forth again with redoubled force. Who, like Liszt, combines with the will the ability to achieve great things, must conquer, even if the whole world is against him." And he has conquered brilliantly, although the half world of criticism still is against him.

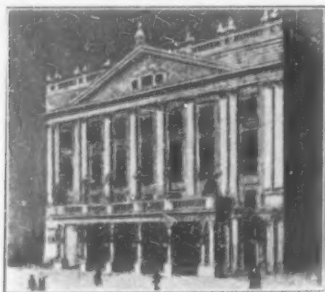
In a recent speech Joseph Joachim exclaimed: "Brahms stands above Beethoven." The almighty Ludwig must have been stooping at the time.

### REQUIESCAT IN PACE.

1906.

Bernard Jaeger.  
Rose Agathe von Milde.  
Paul Dresser.  
Gabriele Kraus.  
Richard Barnes.  
Rolla Riggs.  
Henry M. Vickerson.  
Virginia Bailie.  
Ann Intropodi.  
Anton Stepanovitch Arensky.  
Robert Ogden Doremus.  
Edward F. Kubel.  
Francis James Mulligan.  
Hugh Elmer Williams.  
Thomas Radcliffe.  
Julia Houston West.  
Luigi Ricci.  
Ernest Masson.  
John Jewett Turner.  
Martin Wegelius.  
John Knowles Paine.  
Florence Clinton Sutro.  
Mary E. Burke.  
Douglas Bertram.  
William Francis Williams.  
Carl Schurz.  
Katherine Oesterle.  
Edna Rosalind Park.  
James Shotwell-Piper.  
Joseph Hesse.  
Henrik Ibsen.  
Charles Wels.  
Léon Kerst.  
John Clark Broccolini.  
Mme. Moriani (Marie Theresa de Corvaia).  
Daniel H. Priest.  
Emilie Schneelock Busse.  
Alexander Muir.  
Karl Lautenschläger.  
Heinrich Reimann.  
Anna Lessmann.  
Georg Plothow.  
Jacques Froissart.  
Manuel Garcia.  
Herman Schneider.  
William H. Braisted.  
Adolph de Ohna.  
Alexandre Luigini.  
Felix Dreyschock.  
Johanna Betz.  
Charles Heinrich.  
Matilda Aus der Ohe.  
Pearl Marie Theresa Craigie.  
David W. Fudge.  
Joseph Roedel.  
Georges Jacobi.  
Julius Stockhausen.  
Louis Francois Fétis.  
Blanche Dévoré Luigini.  
Mary Louise Craig.  
William M. Semnacher.  
Edith Bliss Le Jeune.  
Francis Blood.  
Emil Sutro.  
Mark Hassler.  
Padilla y Ramos.  
Vladimir Stasoff.  
Arabella Berry.  
Charles Daniel Moyer.  
Julius Breidt.

In local operatic circles the situation reminds us more than ever of Byron's word: "War, war is still the cry—'war even to the knife.'" Hammerstein's chief artistic reinforcement has arrived, and if he does not begin to slash his adversary's receipts with the Melba campaign, then all the experts on operatic tactics and strategy will be glaringly wrong in their prognostications.



SEASON OF GRAND OPERA  
1906-1907

## Manhattan Opera House

34th Street, near 8th Avenue

Oscar Hammerstein, . . . Director

New York, Dec. 30, 1906



Editor Musical Courier.

My Dear Sir

Here is the answer to your letter:

Nobody is interested with me in the Manhattan Opera House as a piece of property or in the formation or conduct of the Grand Opera under my direction. The investigation at the Register's Office will show that the Manhattan Opera House as well as my share therein stand in my name and my name only.

The dependency upon my own self, which has been the pleasure of my life, precludes all possibilities of any association with others in any form of enterprise or undertaking.

My own brain always made my money and often lost it too; nobody ever assisted me in losing my money.

I am not proud but I am healthy; and I love to laugh and bring sunshine into the life of others. The next man who asks me whether I am associated with anybody in this grand opera affair, voluntarily shortens his life.

### HAMMERSTEIN EXPLAINS.

In answer to a direct query from THE MUSICAL COURIER, Oscar Hammerstein, manager and owner of the Metropolitan Opera House, sends the accompanying letter. It reads:

NEW YORK, December 30, 1906.

Editor Musical Courier:

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The next man who asks me whether I am associated with anybody in this grand opera affair, voluntarily shortens his life.

Yours,

(Signed) OSCAR HAMMERSTEIN.

That ought to settle the matter once for all, and it does as far as THE MUSICAL COURIER is concerned.

THE anniversaries of the first week in January are: Anton Von Rooy, born in Rotterdam, January 1, 1870; first performance of "Flying Dutch-

man," at Dresden, January 2, 1843; Moritz Hauptmann died in Leipsic, January 3, 1868; Pergolesi died at Jesi, January 4, 1710; Henri Herz died in Paris, January 5, 1888; Caesar Cui, born at Wilna, January 6, 1835; Sigismund Thalberg, born in Genoa, January 7, 1812.

### Vittorio Carpi Heard Again in Florence.

The Circolo Filologico inaugurated its winter season of entertainments by a concert in which Professor Vittorio Carpi, a member of the Circolo or Club took part. He sang with his well known maestria the "Occhi di fata" of Luigi Denza, and the "Credo" from Verdi's "Otello" as an encore. His other numbers were the Toreador Song from "Carmen," and as an encore, Falstaff's air "Quand era paggio," from Verdi's opera, and with his pupil, Juleika Dalla Porta, the duo from Donizetti's "Don Pasquale." The Journal Fieramosca, of Florence, writes respecting the professor and his pupil: "One of the striking qualities of Professor Carpi is the purity of his diction, but his great merit is that of creating very promising pupils. In his concert he presented for the first time his pupil, Juleika Dalla Porta, sister of the leading actress in the Alfieri Theatre, who displayed excellent talents, which, under the guidance of her excellent master, will speedily develop." She sang "Vedrai Carino" from "Don Giovanni," an air from "Sonnambula" and the duet above mentioned. The Coniere Italiano writes: "Cavaliere Vittorio Carpi was highly applauded. He is still artistically youthful, and retains a fresh, clear, limpid voice as we heard to his singing of Denza's 'Occhi di fata.'" The Nazione said: "Signor Dalla Porta proved herself a worthy pupil of her illustrious master, not only in the execution of the airs from 'Don Giovanni' and 'Sonnambula,' but also in the duet with him from 'Don Pasquale,' which procured for both artists well merited applause."

One fateful New Year's week several years ago this column undertook to tell what had been accomplished in music during the preceding 365 days. In a rash moment, the chronicler set down a list of persons who had appeared in concert, and a "record of important happenings in our American musical life during the past year." Following the publication of the article, the next fortnight brought to the editor of THE MUSICAL COURIER a vast correspondence which proved conclusively that his associate had wilfully left several thousand names out of his list, and with malicious and malevolent intent did suppress from aforesaid record of eventful happenings certain hundreds of occurrences duly certified to by the correspondents as being of world-wide momentousness.

In turning our back on 1906 and looking 1907 squarely in the eye, let us consider only the creative side of music, which is, after all, the art itself. As for all other doings of historical importance during 1906, the back files of THE MUSICAL COURIER will be found by the eager searcher to contain whole volumes of unexpurgated and carefully edited information.

To begin with the composers of the German land. "Salome" is blazing its triumphant way all over Europe, but there ends Germany's recent contribution to the creative labors of the tuneful world. Strauss seems to have stopped symphonic work for the present, lured doubtless by the siren gold of successful operatic achievement. Of course there are other composers in Germany besides the rampant Richard, and their works are performed and even praised. Bruch rests on his laurels of the past, and perhaps wisely so, for since his G minor violin concerto he has produced nothing more that so stirred the world. Bungert, at one time boomed by Lilli Lehmann as another Schubert, and by the last of the anti-Wagnerites as an operatic Colossus around whom to build a rival Bayreuth, is hardly ever mentioned in the live annals of the day, and his long music dramas on the epic poems of the Greeks have been relegated to the limbo of some place whence they seem unlikely ever more to come again. Hausegger has taken to conducting, and his "Barbarossa," "Wieland" and "Dionysian Fantasie" have not taken at all. Humperdinck hit the mark (also to be considered as a German coin) with his "Haensel und Gretel," which is more Wagnerian than any of the Wagner operas. When Humperdinck tried to write like Humperdinck his muse fell lame. Schillings' "Moloch" has just been produced in Dresden. Moloch was a sun god who played with fire. Schillings should have remembered that, for he was roasted.

Kaun is writing music which will make Milwaukee famous, for it was there that this excellent composer lived before he went to Germany and won recognition for his symphonies, concertos and chamber music. Pfitzner still is pointed out over there as the man who is going to do great things some day. Alas! They were pointing at him twelve years ago, when the writer of these veracious notes used to admire Pfitzner's artistically tousled blond hair and his weird green eyes. There is less green in them now and he keeps them fastened on the



main chance in the shape of a lucrative post as a leader of other men's operas. Kienzl seems like a pale memory, with his lachrymose "Evangelimann." It floated entirely away on the ocean of tears it used to cause. Blech has done several operas and will do some more. In the field of oratorio Urspruch, Pater Hartmann (now visiting the United States) and Fried have labored valiantly and without hope of reward here below. The only man who knows how to make oratorio pay—Handel being dead—is the Englishman whom President Hadley, of Yale, called the greatest living composer. Hummel and Von Chelius, protégés of Emperor William, proved to be men of one opera. The same imperial patron of music tried to make a German composer of Leoncavallo, but only succeeded in making the Fatherland critics angry. Then there is Hans Herrmann. He used to write songs on the marble topped tables of the Café Austria, in Berlin. He might as well have written them in water. Boehe, Lampe and Thuille have all emerged from obscurity with works of much promise—that is, works which conductors promise to perform, but don't. When Reger published his organ works and violin sonatas he was hailed by the extreme left as "the second Bach." An examination of Bach's works proves, however, that he was the first Reger. Eugen d'Albert's operas—"Tiefland," "Cain," "Flauto Solo" and "Die Abreise"—are said to reveal the fact that he still is a pianist, while the playing he has been doing of late demonstrates his undeniable ability as an opera composer. It is an embarrassing predicament. Weingartner is in a somewhat similar fix. He would be a composer, but couldn't, and he could be a conductor, but wouldn't. At present he is sulking in Berlin because the Royal Opera there refuses to accept his resignation as leader of its symphony concerts. It is doubtful whether Weingartner ever forgave Berlin for the jest it pinned to his opera "Genesius." After one consecutive performance they called it "Gewesius." The old guard should be honored with a mention here—Reinecke, Gernsheim, Rheinberger and Draeseke.

Outside of Germany? In Austria, the Wolf propaganda seems to have died out, but the Mahler movement has taken on a new lease of life. Mahler writes on an average one symphony every summer, which fails with the most unvarying regularity the next winter. Nothing daunted, Mahler keeps on. He has already published six symphonies—or is it seven?—and gives no signs of stopping. The more he writes the greater grows his reputation as a conductor of opera in Vienna. Goldmark is hale and hearty and at seventy-five continues to create operas, and to rejoice that his "Queen of Sheba" and "Sakuntala" will secure his fame well into the twentieth century. Goldmark's "Cricket on the Hearth" is in some respects the best opera he ever wrote, but for some mysterious reason enjoyed only a short popularity a few years ago. This one-act gem would be a charming novelty and a successful one if given in New York. (MUSICAL COURIER tips have a way of coming true.) In Bohemia, Suk has been trying to wear a garment made of the mantles of Dvorák and Smetana, but it is miles too large for him and has buried him out of sight. In Hungary, where the bands come from, everybody seems to compose his own music and therefore none is published. Hubay is the shining exception, and he writes display pieces for the violin which have won legitimate recognition throughout the fiddling fraternity. Popper and Dohnanyi are sometimes referred to as Hungarians, but they prefer to live in Vienna, and are more generally regarded as Austrians. Their own wishes on the subject are not known to this historian. Popper has written music which the 'cellists love, and it seems to grow rather than lose in popularity. Dohnanyi's symphony, string quartet, piano concerto, songs, etc., have been heard, but the critical gallery is asking for more before setting down his final place on the page of fame. In Italy,

Puccini is decidedly the man of the hour. His "Tosca," "Madam Butterfly," "Bohème" and "Manon Lescaut" constitute a quartet of the most successful modern operas. Puccini is succeeding in spite of opposition everywhere from musicians and critics. He seems to be a protégé of the public, and that is an unassailable privilege—as long as it lasts. Boito's "Mephistopheles" has lost none of its hold in Italy and Russia. It is played nowhere else. In the meantime, Boito has not produced anything else. Giordano's "Siberia," "Andre Chenier" and "Fedora" are making the rounds of all the stages, and in point of profitable popularity rank close behind Puccini's operas. The record breakers, however, as operatic breadwinners, are those terse and tense one-acters, "Pagliacci" and "Cavalleria." They have earned large fortunes for their composers, and neither Leoncavallo nor Mascagni, in spite of repeated attempts, were ever able to duplicate their first successes. Of all the other works they have written since, Mascagni's "L'Amico Fritz" and Leoncavallo's "Zaza" were the only ones to escape utter oblivion after several dozen performances in Italy and two or three elsewhere. Cilea and Orefice are also names that stand out from among the thousands of Italian opera composers who have presented the world with musical still births during the past decade. Sgambati and Martucci remain the only ones in the Latin peninsula who write absolute music of importance. Its neglect even in Italy is also absolute. Da Venezia and Sinigaglia, younger men and talented, have also escaped the opera ambition thus far. In Switzerland, Hans Huber has done nothing worthy of note since his "Böcklin" symphony. Dalcroze, in Geneva, gives lectures on Delsarte, while his violin concerto is played at symphony concerts all over Europe by his friend Marteau.

The Russian bear has stopped growling since Tchaikovsky's death, and now has taken to singing and dancing in the sunlight. Rimsky-Korsakoff writes operas and symphonic works which show originality in orchestration. But the others—Glazounow, Cui, Rachmaninoff, Arensky, Scriabine, Ippolitoff, Alenoff, Liapounoff, Alphéraky, Kopyloff, Antipoff, Liadoff, Tancieff—what would they be if Tchaikovsky, Chopin and Rubinstein had not lived before them? Sibelius, in Finland, is a growing man. Grieg, of Norway, is the greatest composer in the New York Evening Post. Sinding's latest ballad smacks of the boulevards. He has moved to Paris and is no longer a pessimist. Sjögren and Stenhammer have not been heard from lately, and therefore everything is quiet in Sweden. Enna, the Dane, and Svendsen, a Norwegian who lives in Copenhagen, have had nothing to say of late. Svendsen's violin "Romanza" is loved by many musicians who do not even know that he wrote published symphonies and string quartets. Halvorsen's "Bojarjerne Marsch" and "Passacaglia" for two violins augur more good things to come from his exceptionally gifted pen. Henriques is a queer genius with an odd gift for startling harmonies—the d'Indy of Denmark, as it were. That brings us to France, where Saint-Saëns and Massenet have lost none of their pre-eminence, in spite of the growing admiration for Franck and the confused wonder over d'Indy and Debussy. Ravel and Fauré are putting inverted Wagnerisms into piano music, and Widor, Guilment and Dubois, with their pleasantly pedantic works, keep up the time honored French organ traditions. Charpentier, De Lara, the two d'Erlangers, Pierné, Chaminade, Bemberg, Carré, Messenger, Hahn, etc., represent the frankly lyrical school. Belgium is building on Blockx. Poland boasts deservedly of Moszkowski, Noszkowski, the two Scharwenkas and Paderewski. Holland has a man named Averkamp, in whom Nikisch used to be interested. Where is Averkamp and what has he done since his symphonic poem was produced by Nikisch at a Berlin Philharmonic concert some seven years ago? England has just heard Elgar's "The

Kingdom," and Ernest Newman doesn't like it. Elgar's sudden and prodigious success is spurring on others in merrie old Albion. There are old timers like Parry, Stanford, Cowen and MacKenzie, but also many newcomers whose names have only recently taken on a familiar ring from this distance—Bowen, Hurlstone, Davies, German, Coleridge-Taylor, Lehmann, MacCunn, Buck, Clutsam, Bantock, Brewer, Ronald, etc. Two noted American composers have ceased their work forever—Paine and MacDowell—but no new ones have come to take their places, or, if they have, their presence has not yet been published. Chadwick, Huss, Foote, Whiting, Kelley, Parker, Loeffler, Saar, Klein, Loomis, Converse, and others of the brave band are keeping up the valiant struggle, and long may they wave! The American Beethoven has not yet arrived, but we'll have one, never fear. We've copied almost everything else from Europe, so why not Beethoven? As far as other countries are concerned in music, Verdi still is the greatest Egyptian composer with his "Aida," and Spain has not ceased to do honor to its grandly gifted son Rossini, who wrote that typical Spanish opera, "The Barber of Seville!"

The year 1907 will make Saint-Saëns 72 years old, Bruch 69, Strauss 43, Massenet 65, Grieg 64, Elgar 50, MacDowell 46, Mascagni 44, Puccini 49, Giordano 38, Franchetti 47, Leoncavallo 49, d'Indy 56, Boito 65, Bungert 61, Enna 47, Fauré 62, Foote 54, Glazounow 42, Widor 62, Urspruch 57, Tosti 61, Gernsheim 68, Dubois 70, Draeseke 72, Chaminade 46, Tanaiew 51, German 45, Svendsen 67, Charpentier 47, Cui 72, Chadwick 53, Carré 55, Sjögren 54, Sinding 51, Coleridge-Taylor 32, Cowen 55, Sgambati 64, Rimsky-Korsakoff 63, Rheinberger 70, Scriabine 35, Reinecke 83, Schytte 57, Schütt 51, Saar 39, P. Scharwenka 60, X. Scharwenka 57, Humperdinck 53, Huss 45, Kelley 50, Kienzl 50, Perosi 35, B. O. Klein 49, Liadow 52, Loeffler 46, Mahler 47, Martucci 51, Messenger 52, Moszkowski 53.

Christmas comes  
But once a year,  
And when it comes  
It brings "The Messiah."

At the Metropolitan, a fortnight ago, when Rosenthal played two movements from the Chopin concerto and his own Strauss dance fantasia gone mad, the venerable Saint-Saëns sat in a box and applauded prestissimo e fortissimo. Nay, he did more; he went back of the stage and expressed to Rosenthal his unqualified wonder and admiration. Saint-Saëns' tribute began with these significant words: "Vous faites des choses infaisables. J'ai regardé tout le temps, mais je ne veux pas comment vous faites tout ça." ("You do the impossible things. I watched you all the time, but I could not see how you did all that.") Rosenthal acknowledged the compliment with modest deprecation, but it was a bystander who jotted down a literal transcription of the historic utterance. Perhaps Saint-Saëns had in mind the same thought as Rubinstein when that Fasolt said to Fafner Rosenthal: "How brusquely you do certain things, and yet how compelling they are the way you do them."

Arthur Hartmann was the hero of the Roycrofters at East Aurora, where he spent his Christmas holidays in attendance at their unconventional convention. He played his brand new violin and piano arrangement of MacDowell's "To A Wild Rose," and it was received with such enthusiasm that Elbert Hubbard, chief of the Philistines, topped off the applause with an impassioned eulogy of Hartmann and a touching tribute to America's stricken composer. The proceeds of the MacDowell transcription (to be published by Schmidt, of Boston) will go to Mrs. MacDowell, as Hartmann generous-

ly refuses to accept any remuneration whatsoever for his work.

In a criticism of a concert given by the Zoellner family, of Stockton, Cal., the local newspaper critic spoke of "an artistic draught on the piano." That showed the door of his soul was open.

Melba will wear \$500,000 worth of jewelry in "Traviata" tonight. This is not a news note, but an art item.

New leaves are being turned everywhere. Let the American composer take hope.

What is the difference between Patti and Boito's "Nero"? Patti has not yet made her last appearance, while Boito's "Nero" has not yet made its first.

Scriabine is thirty-five years old and has written over 200 published piano compositions, of which one is popular—the "Nocturne" for the left hand. At that rate, when he is 175 years old Scriabine will have the satisfaction of knowing that the public is playing five of his works.

A local paper says that "Traviata" will be given tonight in 1840 costumes. Why so many?

A singer who had a frog in her throat, recently sang Schubert's "Der Toad und das Mädchen."

Strauss' "Salami" is stuffed with good things.  
LEONARD LIEBLING.

#### Van den Berg Wins More Tributes.

Some recent press notices on Brahm Van den Berg's playing follow:

Some remarkably attractive piano playing was put forth by Brahm Van den Berg, at his recital in the Auditorium last evening. Mr. Van den Berg offered a program which was pleasurable if only for the unhackneyed nature of the compositions which comprised it; for, however great may be one's admiration for the classics of the piano, it is possible to hear them too often, but it is also possible to feel gratitude to a performer who, like Mr. Van den Berg, occasionally permits us to listen to something which is new as well as beautiful.

The abilities which are possessed by this performer are well fitted to give real artistic enjoyment to the audience before which they are displayed. Mr. Van den Berg presented evidence of technical skill which, if it were not of that transcendental quality which causes the listener to exist in a condition of stupefied amazement, was, nevertheless, more than adequate to the exacting needs of the music which was played. In addition, the artist disclosed a fine singing tone and a satisfactory appreciation of the poetical qualities of the compositions.

The works which were played included a prelude and fugue of Bach, two études of Chopin, a capriccio of Brahms and a group of less familiar pieces by Saint-Saëns, Rachmaninoff, Raff and Gornio. Pianists do not frequently allow themselves to be heard in Brahms' capriccio. Like most of that composer's works for piano, it offers little to the seeker after brilliant effectiveness, and exacts much from the player's musicianship. It is saying a great deal in praise of Mr. Van den Berg's performance to declare that it made Brahms' work a thing of beauty.

Saint-Saëns' "En Forme de Valse" is one of those aberrations to which all composers are occasionally subject. The piece is vulgar, but it is also brilliant, and it gave the performer an opportunity of displaying his considerable executive powers. Of finest beauty was an "Elegie," by Rachmaninoff, a composition which was full of tender charm. Raff's "Legend" proved itself to be well worth the revival which Mr. Van den Berg gave it, and a nocturne by Gornio was a pleasant if not a remarkable composition.

The recitalist closed his program with Liszt's well known and effective polonaise in E, and, in response to the well deserved applause of the audience, added an étude of Arensky.—Chicago Evening Post, December 21, 1906.

Brahm Van den Berg, the Dutch pianist, who has recently become a resident of Chicago, and whose appearance with the Thomas Orchestra last season created such a favorable impression, gave a recital in Auditorium recital hall last Thursday evening with marked success.

Mr. Van den Berg has a splendid technical equipment. But after one has noted that fact it is promptly lost sight of in the unusual musical interest which characterizes his playing. He does not think in terms of the piano only. Rather, by a subtlety of shading and nuance, a widely varied tone color, and a bigness and breadth of musical idea, he suggests the orchestra as his most natural medium of expression.

Not that he is a big player in the pianistic sense. He never forces his instrument. On the contrary, his treatment of it on Thursday evening was marked by its delicacy. But, as every one knows, the piano has an unlimited repertoire of psychological effects. It can suggest effects it does not actually produce. The tone is really of limited duration, but it can be made to seem to sing in sustained cantilena. It is monotonously monochromatic in tone, yet can simulate the pizzicato of the strings, the twang of the harp, the sonority of horns, the blare of the trumpets.

Such power of suggestion it possesses in unusual degree under Mr. Van den Berg's hands. There resulted some notable interpretations, as, for example, the C minor prelude and fugue from the first volume of the "Well Tempered Clavier," the F sharp minor

capriccio of Brahms, the Saint-Saëns' "En Forme de Valse," and the Liszt E major polonaise.

The Rachmaninoff "Elegie" proved a grateful novelty and the Raff "Legend" had pianistic virtues which more than compensated for its commonplace content. The recital was well attended and the pianist was enthusiastically received, being obliged to add as an encore at the close of the program the Arensky étude in F sharp major.—Inter Ocean, Chicago, December 23, 1906.

#### Praise for Magnus Schutz.

G. Magnus Schutz, the baritone, has been busy of late and has sung in several important concerts. These excerpts are from recent press notices:

"The Messiah," which formed the last half of the program, was very ably rendered. The work of the soloists, too, was of a high order. Mr. Schutz made a deep and lasting impression. His fine voice was also heard to advantage in the selection from "Tannhäuser."—Evening Telegram, New York.

Of G. Magnus Schutz, the baritone, we may say that not alone in the vitality of his tone quality lies the chief charm of his singing, but in the splendid control he possesses over his voice. Clean and clear is his diction, combined with artistic phrasing. Another strong point is the flexibility of his voice, sustained by such command of breath that the execution of the long phrases and runs in the bass solos in "The Messiah" seemed to require no effort. He sings with enthusiasm, with fire, and a depth of sentiment that never fails to reach the hearts of his hearers.—Yonkers Statesman.

The soloists were the most acceptable vocalists that the society has engaged to assist at any of its concerts. \* \* \* Mr. Schutz did not permit the visiting soloist to monopolize the honors; through his splendid voice and style and his articulation—like that of an accomplished orator—he earned and received his share of applause. The "Tannhäuser" aria was given beautifully; his temperament seems to find its happiest expression in selections of this character. There was a glorious vehemence in portions of Mr. Schutz's work; in recitatives and arias he acquitted himself like a past master in oratorio. His breath control is phenomenal.—Statesman, Yonkers, N. Y.

#### The National Conservatory of Music.

The semi annual entrance examination of the National Conservatory of Music of America, 47-49 West Twenty-fifth street, New York City, will be held as follows:

Singing, piano, organ, violin, 'cello, January 7, 10-12 M. 3-5 P. M. and 6-9 P. M., and orchestra 3-5 P. M.

Recent events in the concert world have called attention to the fact that the present conductor of the New York Philharmonic Society and director of the National Conservatory of Music of America, Wassili Safonoff, is not only a great orchestral interpreter and director, but a successful piano teacher—one who can show results. Two of the pianists prominently before the public at present, Lhévinne and Scriabine, were his pupils at the Moscow Conservatory. Mr. Safonoff himself was a pupil of Leschetizky and Brassin, and he has a piano class at the National Conservatory, and all advanced students should avail themselves of this opportunity. The lessons are given individually in class or privately if preferred. Twice a week he instructs the Conservatory Orchestra, which has supplied many members to all the leading orchestras of America, and he also has a class for the study of the art of conducting.

Communications should be addressed to the secretary only.

#### Christmas Performances of "The Messiah."

The New York Oratorio Society gave its yearly performances of "The Messiah," at Carnegie Hall, Wednesday afternoon and Thursday evening of last week. Corinne Rider-Kelsey, Laura Graves, Dan Beddoe and Frederick Wheeler were the quartet of soloists at the matinee performance, and all proved themselves admirable oratorio singers. Long ago, it was considered unnecessary, to write long reports of Handel's oratorio. Every city in the United States and England hears this oratorio or portions of it every year, at Christmas time, and the audiences assembled to hear it are made up of many churchgoing people as well as music lovers.

#### Josephine Mildenberg's Recitals.

Josephine Mildenberg, the New York soprano, has announced a series of song recitals to be given at her new residence, 136 West Seventy-seventh street. In addition to her own public singing Miss Mildenberg is devoting a part of her time to the training of a number of good voices, some of them from the West and South. Miss Mildenberg is an excellent teacher of both tone production and repertory. She attributes the best in her art to the influence of master, the late Fidele Koenig. Miss Mildenberg is an artist of ideas and charming individuality.

#### A New Appointment for Mrs. Dorr.

Mrs. Russell R. Dorr, first vice president of the National Federation of Musical Clubs, was engaged a few weeks ago as organist and choir master of the Park Congregational Church, St. Paul, Minn., the leading Congregational church of that city.

#### MINNEAPOLIS.

MINNEAPOLIS, Minn., December 27, 1906.

An audience of more than 2,000 persons, completely filling the great Auditorium, attended the Christmas Night performance of "The Messiah," by the Philharmonic Club and Symphony Orchestra, under the direction of Emil Oberhoffer. Handel's masterpiece draws many who rarely attend an oratorio, but seem to consider it a part of the Christmas festivities or religious observance of the season.

The club made a new record for itself, giving the choruses with unusual spirit and uniform excellence. "For Unto us a Child" and "His Yoke is Easy" being sung with admirable clearness by all parts, and the more solid numbers with superb fullness of tone. The club contains a large proportion of young voices, which give a rare freshness and elasticity to the ensemble.

The solo quartet, though well balanced, was hardly strong enough vocally for the great hall, but made up in earnestness what nature had denied in power. Marie Stoddard had plenty of verve—too much in the opening recitatives. Her tones are pure, her enunciation admirable, and her interpretation spirited to a degree which becomes infectious, arousing the listener to admiration even though artistic repose is lacking. Mabelle Crawford-Welpton repeated her former successes in the contralto arias. Though her voice seemed small, there was the reserve and pose of the experienced artist, and her work was the most satisfactory of the four.

Reed Miller has a pleasing lyric tenor and sings with finish. "Thy Rebuke" was beautifully interpreted and fully appreciated by the audience. In "Thou Shalt Dash Them" he infused a spirit and vim which went a long way toward atoning for his limited vocal gifts. Tom Daniel has a smooth, round, well handled organ, hardly deep enough for the role, but his imposing presence, dignified bearing and earnestness of purpose went a long way with the audience, which gave him emphatic recognition.

The Symphony Orchestra rendered the accompaniments with discrimination and played the "Pastoral" symphony with rare delicacy. Eulalie Chenevert gave efficient assistance at the organ, and the entire performance was characterized by a smoothness and finish of which conductor and club may well be proud.

Mr. Oberhoffer placed the "Hallelujah Chorus" at the close, after "Worthy is the Lamb." This is effective from the standpoint of the audience, which rises at the close of oratorio instead of at the usual place, but it is a serious disadvantage to the soloists, especially the soprano, who is thus called upon to sing "I Know That My Redeemer Liveth" immediately after bass and tenor have sung "Why Do the Nations" and "Thou Shalt Break Them." The succession of three solos and two choruses rather upsets one's traditional recollections and leaves a doubt as to its being artistically legal.

Most of the church choirs gave their Christmas music last Sunday with augmented forces or the assistance of instrumentalists. A number of cantatas were rendered. At the First Congregational, Bullard's "The Holy Infant" was given under the direction of Clarence A. Marshall. At Westminster Presbyterian, H. S. Woodruff rendered Parker's "Holy Child." Dr. Rhys-Herbert at Hennepin M. E. selected Saint-Saëns' "Christmas Oratorio." Alfred Wiley, at Fowler M. E., chose Coombs' "First Christmas." Edwina Wainman, at Fifth Avenue Congregational, preferred Harker's "Star of Bethlehem," and Eugen Skaaden, at Our Saviour's Lutheran, used "The Newborn King," by Loveland. Sydney Morse, at Park Avenue Congregational, selected numbers from "The Messiah."

George Miller gave a reception and musicale in honor of his brother, Reed Miller, on Wednesday afternoon at Mr. Kerr's studio. A large number of musical people were present and listened to selections by Maud Ulmer Jones, Edna Hall, U. S. Kerr, Franklin Krieger and Arthur Koerner. Refreshments were served by Misses Cook and Bennett. M.

#### WANTED

WANTED—Whereabouts of violin left in care of New York City store between 14th and 34th streets, in August or September, 1905, by A. H. Lovejoy, late of 37 West 32d street, city. Apply E. W. Lovejoy, 54 William street, New York.

WANTED—Violinist, who has been for three years a pupil of Sevcik in Prague, and three years a pupil of Hans Becker in Leipsic, would like position as teacher; would also appear in public. Address "D." care THE MUSICAL COURIER, 27 Nürnberg Str., Leipsic, Germany.

WANTED—A voice teacher in a rapidly growing town in Indiana of over 12,000. A man with a good tenor voice preferred, who can organize and drill chorus choir in a large church, for which reasonable compensation will be paid. Must come well recommended. Address S. A. Bouslog, Peru, Ind.





## THE MANHATTAN OPERA.



### Bizet's "Carmen," December 26.

Bressler-Gianoli's Carmen is still the leading operatic sensation of the year, and has succeeded in practically dispersing all the memories which former impersonators of the bold, bad cigarette siren had left in the minds of opera going New Yorkers. Bressler-Gianoli's delineation of the feline charmer is almost uncanny in its keen realism and frank play of the senses. She is Carmen incarnate. Her singing improves with every appearance and she has enriched her vocalism with a thousand little added

well suited in the part of Valentine, and he sang faultlessly. Arimondi repeated his sardonic Mephistopheles performance and sang and acted with splendid weight and effect. Legeune as Martha, and Giacomia as Siebel, did nothing to interfere with the ensemble.

### Verdi's "Rigoletto," December 29 (Matinee).

With Bonci, Pinkert and Renaud in the leading roles, the familiar Manhattan production of "Rigoletto" was as great a success as ever. The soprano's "Caro Nome," the tenor's "La Donna e mobile," and the immortal quartet



Photo copyright by Aimé Dupont.

MADAME MELBA.

nuances in tone color and subtle accents of emotional expression. Dalmores has a glorious voice and is an actor of striking dramatic gifts. Nothing more is needed (except appearance, which he possesses also) to make his Don José an artistic treat of the highest kind. Renaud's Escamillo is not supplied any too lavishly with sonorous low tones, but at least he acts the bullfighter to the life, and sings the "Toreador" song with rousing braggadocio. Trentini, Giacomia and Giliert are ideal in their small roles. The quintet in the second act was a masterpiece of ensemble singing, with the superb assistance of Campanini and his wonderful orchestra. Mme. Giliert's Micaela could have been improved upon—by substituting Donalda

### Gounod's "Faust," December 28.

Donalda and Altchevsky in the leading roles of Gounod's imperishable opera were sufficient to guarantee a good performance, but with Arimondi and Seveilhac to help, and Campanini to preside over all with his masterful baton, a brilliant evening beckoned the large audience which filled the Manhattan. The glorious promise was fulfilled in every respect, and soloists, chorus, ballet, orchestra and conductor covered themselves with glory, and inspired the listeners to resounding acclamations of delight. Donalda, as THE MUSICAL COURIER was quick to discover after her debut here, is an ideal Marguerite in the role's every requirement, and not to see her in "Faust" would be like missing Bressler-Gianoli in "Carmen." Those two impersonations, together with Bonci's Duke in "Rigoletto" and Di Cisneros' Amneris in "Aida" are at present the sensational features of the Hammerstein Opera. Donalda was in exquisite voice and sang with moving charm and compelling ardor. In appearance she far outshone her lover, Faust, whose strange wig came near to causing laughter. Altchevsky, barring a few thin falsetto tones, sang the hero's part with a great deal of vim and no little vocal art. Seveilhac's beautiful baritone voice was

again made the house ring with thunderous applause, and the three "stars" were made to bow innumerable times, together with the wonderful Campanini. Renaud is an incomparable Rigoletto, especially now that all traces of his long vocal indisposition have vanished. Bonci is still a tower of strength at the Manhattan—if that massive simile could be applied to anything of such gracile and fragrant beauty as Bonci's voice and singing.

### Verdi's "Aida," December 29 (Evening).

The magic which "Aida" exerts, in the Manhattan presentation, was as potent as ever on Saturday evening, for a packed house made the rafters ring with applause. Di Cisneros repeated her temperamental version of Amneris, and looked superbly beautiful, as usual. Bassi again was a spirited Rhadames, and revealed much new "business" that he has put into the role since his première. He sang splendidly. Russ is always a capital Aida, sincere and ardent in action, if not great in song. Ancona, as Amonasro, and Arimondi, as Ramfis, won their customary triumphs in roles which seem to have been specially composed for them. Mlle. Dazie, the leader of the ballet, did a pas seul that was one of the features of the opera. She is winsomely graceful and irresistibly alluring in movement.

### Sunday Night Concert, December 30.

The soloists were Pinkert, Bressler-Gianoli, Dalmores and Seveilhac. Tanara conducted. The house was jammed to the doors.

### Verdi's "Aida," December 31.

A magnificent performance of Verdi's best work was given on Monday. The features of the evening again were Di Cisneros fervid and compelling impersonation of Amneris, magnificent in appearance and with a voice that moved the ear and warmed the cockles of the heart; Bassi's admirable Rhadames, sonorous, dignified, and vital;

Russ' Aida, impulsive and winning; Ancona, as Amonasro, rich and vibrant in vocal quality, and Arimondi's Ramfis, sung with splendid power and acted with impressive stateliness. The orchestra and chorus were marvels of tunefulness and precision, and after the march scene were feted by the vast audience with ebullient enthusiasm. This "Aida" performance alone stamped the Manhattan company as the best operatic ensemble New York has ever known.

### Verdi's "Trovatore," January 1.

Leonora .....	Russ
Azucena .....	Di Cisneros
Inez .....	Zaccaria
Manrico .....	Dalmores
Conte di Luna .....	Seveilhac
Fernando .....	Mugnoz
Ruiz .....	Tecchi
Conductor .....	Tanara

As the last strains of "Trovatore" rang out a very few hours before THE MUSICAL COURIER went to press, no extended comment on the performance can be included in this issue. The production, as a whole, was not up to the standard of the others Hammerstein has made this season, although not the slightest share of the blame for the deficiency falls on the singers. The culprits were the stage manager, who bungled badly, and the conductor, whose authority over the orchestra and chorus was of such a mild nature that they often did about as they jolly well pleased. Of the soloists, Mme. Di Cisneros scored signally, with a marvelously well worked out interpretation of Azucena, of which more will be said at some other time. Vocally, she was a host within herself, using her sonorous organ with the highest possible skill and effect. Dalmores made a tuneful and engaging Manrico, and his "Di quella pira" caused a sensational demonstration of applause. In the "Miserere" his vocal share of the world famous duet was of such surpassing beauty that principally on its account the number was redemanded. Seveilhac proved to be a Count di Luna of sympathetic voice and convincing histrionic powers. Russ, as Leonora, did the best singing and acting she has vouchsafed us so far at the Manhattan. Somebody must have confided to her the secrets of the make up box and of well fitting clothes, since the "Aida" première, for Russ really looked presentable in "Trovatore," and had a clean face and gowns that did not make her appear deformed.

### Emma Showers Engaged by the Philomel Club.

Emma Showers, pianist, has been engaged to appear before the Philomel Piano Club, of Warren, Pa., January 17. This is one of the foremost clubs in Western Pennsylvania, having had such artists under their patronage as Reisenauer, Bloomfield-Zeissler, Rive-King, and other noted pianist. Miss Showers will be heard in other Western Pennsylvania towns before a short Canadian tour the last of January.

**FOR SALE**—Richard Wagner's "Gustmahl der Apostel" manuscript score in Wagner's own writing; the valuable manuscript is put up for inspection at my office from 9:30 a. m. to 1 p. m. Please apply for particulars, RUDOLF HAUFF, Bookseller, 156 Fifth Avenue, Room 522, New York. Telephone 4551 Gramercy.



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Mlle. DAZIE, PREMIERE DANSEUSE OF THE MANHATTAN OPERA COMPANY.

## THE METROPOLITAN OPERA.

### Berlioz's "Damnation of Faust," December 26.

The familiar presentation of this hybrid work was given before the Wednesday night subscribers, who received it in almost stony silence. How the Metropolitan management could ever have conceived the idea that New York would indorse the crazy-quilt work of Gunsbourg is a mystery to all serious music lovers. The withdrawal of this pseudo "Faust" is already announced and will be received with joy by local opera goers. Farrar, Chalmrin, Plançon, and Rousseliere again did their best with the stupid things they had to do, and the flying ballet flew higher than ever. Here endeth all that need be said about the performance, except mention of the chorus, which was out of tune part of the time, and very noisy the rest of the time.

### Delibes' "Lakmé," December 28.

Lakmé .....	Sembrich
Mallika .....	Jacoby
Ellen .....	Simeoli
Rose .....	Mattfeld
Mistress Bentson .....	Pochlmann
Gerald .....	Rousseliere
Nilakantha .....	Journet
Frederic .....	Simard
Hadji .....	Bars
Conductor .....	Bovy

The revival of "Lakmé" at the Metropolitan was an ill starred venture. With the exception of Mme. Sembrich's delightful singing as the heroine, nothing else in the production came up to the expectations of those who have heard Delibes' lovely opera abroad and know how it should look and sound.

In the first place, "Lakmé" is what the French term an "opera comique" (although there is nothing comical in the action or music) and what the Americans would more properly call a lyrical opera. It has been demonstrated time and again that works of the lighter genre are thoroughly out of place at the Metropolitan. The cavernous spaces at the Broadway house are admirably suited to the bigness and blare of the Wagner repertory, but operas which depend for their effect on delicacy of orchestration and intimate charm of melody find their certain tomb at the Metropolitan. Thus it was with "Lakmé." The gossamer orchestration of Delibes dissolved into thin air long before it reached the ears of the audience, and his graceful melodies lost all their elegance of contour and tender charm as they reverberated through the vast space, and were swallowed up in their own echoes.

Some of the critical listeners seemed inclined to blame the lack-lustre atmosphere of the performance, on "Lakmé" itself. They claim that the work has faded and belongs to a discarded period in operatic art. That is wrong. In Paris, Brussels and many German opera centers, "Lakmé" is as popular as any other French work of its type. But there it is given in proper surroundings, is set correctly, and sung by an ensemble in which every member is up to his part.

As has been said in a previous paragraph, Sembrich was the whole of "Lakmé" at the Metropolitan. Nervous at the beginning, she quickly recovered her wonted confidence and sang and acted with all her customary enthusiasm and overwhelming effect. Sembrich's voice has rarely been so well suited as in this fluent, sensuous music of Delibes, and as Lakmé she looked younger and acted with more flexibility than in any other role she has done here in a decade. The "Pourquoi" was a gem of plastic phrasing and perfect tone production, and the famous "Bell Song" (although transposed down half a tone by Sembrich) has never been sung in New York with greater brilliancy or more bewitching ease. In the duet with Gerald, "C'est le Dieu," the diva also did some enchanting singing. Her success was emphatic and far exceeded that gained by any other member of the cast.

Rousseliere, as Gerald, again revealed the forceful, spasmodic style of vocalization which seems to be his regular manner of singing. It was fatal to the tenor role in "Lakmé." The two beautiful airs, "Fantaisies aux divins mensonges" and "Ah, viens," were shorn of nearly all their interest by the explosive methods of Rousseliere.

Journet, as Nilakantha, did some good acting, but his singing was uninspired and monotonous. His voice lacks variety in color and modulation. Jacoby sang her duet with Lakmé (in Act I) very well indeed. Others in the cast need no detailed mention, and, in fact, should be grateful that it is omitted.

The staging of "Lakmé" was conventional in the extreme, and the costuming would have filled any Hindoo spectator with real awe, for it was so unlike anything he could see at home.

The score of "Lakmé" abounds in Oriental color, laid on with a lavish but skillful hand. One of the most characteristic episodes in the music is the ballet interlude, a

fanciful medley of piquant dance tunes and rhythms, woven about with an instrumental dress film-like in its texture and delicate beauty. Unfortunately, the dancers of the Metropolitan were neither film-like in their proportions nor delicate or beautiful in their movements. Bovy conducted amiably and did no harm to any one.

### Wagner's "Siegfried," December 29 (Matinee).

Brünnhilde .....	Fleischer-Edel
Erda .....	Kirkby-Lunn
Stimmen des Waldvogels .....	Rappold
Siegfried .....	Burrian
Der Wanderer .....	Van Rooy
Alberich .....	Goritz
Mimi .....	Reiss
Fafner .....	Blass
Conductor .....	Hertz

This was one of the best performances ever given here of Wagner's forest opera. Burrian, as the strong armed and strong voiced hero, made his first appearance here in a part which always brings back to the New York mind sentimental memories of the idolized Alvary. The new comer did not vie with his popular predecessor in picturesqueness of feature, attire, or manner, but he sang the music of the part much better and acted with a measure of manly vigor and convincing sincerity that Alvary never achieved. Burrian lays great stress on the heroic side of Siegfried, even in his boyish moments of the first act and in parts of the second. In the scene with the birds he toned down his robustness to the proper idyllic mood, only to rise grandly again to the impassioned climax of his meeting with Brünnhilde. His singing throughout the afternoon was a delight, and its pure lyricism and the clearness of his enunciation might well have served as a striking object lesson to those Wagner singers who still insist on mouthing their texts and delivering their music as though they were coughing it.

Fleischer-Edel was in every way a worthy partner to Burrian. Vocolly, her Brünnhilde rang true in its every note, and her acting revealed a directness and power which she has not shown in any other role since her debut at the Metropolitan. It was an impersonation that raised Fleischer-Edel to the top rank of Wagner prima donnas.

Kirkby-Lunn had only limited opportunities as Erda, but she rose to them like the artist she is, and sang her music with opulence of tone and telling dramatic expression. Rappold was a mellifluous and accurate Forest Bird.

Of the men, Van Rooy, Blass, and Reiss, in their familiar roles, deserve unqualified praise. Goritz, as Alberich, overacts to the point of caricature, and almost literally barks his music. Hertz made the orchestral part of the performance a thing of undimmed joy. His conducting was full of light and shade, and left nothing to be desired in point of expressiveness and temperamental fervor.

### Puccini's "Bohème," December 29 (Evening).

Bessie Abbott's dainty and tuneful Mimi was again the feature of the popular priced performance on Saturday evening. This young American singer is growing astoundingly in artistic stature and it is a mystery to connoisseurs why her appearances are confined to Saturday nights. She is a far more resourceful Marguerite, for instance, in voice and action, than a certain other young American who was cast in the role at the Monday performance. Abbott's support in "Bohème" consisted of Dippel, Alten, Scotti, Simard and Journet. Vigna conducted as vehemently as ever.

### Sunday Evening Concert, December 30.

The soloists were Rosenthal, Jacoby, Bars, Journet and Cavalieri. Franko conducted admirably.

### Gounod's "Faust," December 31.

Faust .....	Rousseliere
Marguerite .....	Farrar
Valentine .....	Stracciari
Mephistopheles .....	Plançon
Marthe .....	Simeoli
Sjebel .....	Jacoby
Conductor .....	Bovy

Farrar's Marguerite has been often described in the Berlin letters of THE MUSICAL COURIER from the time when she made her debut there, which happened to be in the role of the Goethe-Gounod heroine. There is no reason now to change the verdict previously rendered in these columns. Farrar's "innovations" in "Faust" consist of such subtle dramatic touches as standing up and walking about where other singers remain seated in the "King of Thule" song, and departing slightly in headdress and garb from the traditional and popular conception of Marguerite. On Monday evening Farrar neglected to recreate the coiffure and wore a blonde wig, but in Berlin she always uses the hirsute nuance with telling effect on the hidebound critics. There is one radical change which Farrar creates in Marguerite. She makes her a sophisticated creature

who seems to know so much about the wiles of amorous dalliance that one finds it difficult to believe her such an easy and complete victim to the machinations of Faust and the Evil One. Surely such a Marguerite could never have been captured after ten minutes' vocal courtship in her back yard. As a singer Farrar revealed again a thorough knowledge of prima donna tricks and contrivances to hide the deficiencies in her voice, but the latter were of such a nature that they could not be entirely cloaked. The high tones smote shrilly upon the ear, the breathing was faulty and prevented any real legato in the sustained passages, the "Jewel Song" revealed absolute lack of coloratura, and in the scene outside the church and in the prison at the end, Farrar forced her voice to a pitch that became unpleasant and at times decidedly irritating.

Rousseliere, as Faust, should go to the Manhattan and hear the role sung and acted by his colleagues, Dalmore and Altchevsky. Plançon was an immaculately barbered and groomed Mephistopheles, and the rest of the cast were of very poor calibre indeed.

### Humperdinck's "Hansel and Gretel," January 1.

The children had a jolly time on New Year's Day, and it made them laugh and shout to see the opera singers gambol. The usual cast provided the entertainment in "the greatest opera written since Wagner's death." Some persons are easy to please.

### LOLLING IN THE LOBBY.

Chalmrin, who has been singing Brander in the Metropolitan production of "The Damnation of Faust," sailed for France last week. This augurs that the Gunsbourg-Berlioz operatic salmagundi will not be given again at the Metropolitan. Once again THE MUSICAL COURIER's judgment is vindicated strikingly, for this paper said after the first performance here of the "Damnation" as an opera, that it could not possibly succeed with the public. The work has neither musical nor dramatic homogeneity, and consequently it has absolutely no *raison d'être*, as the French say so aptly.

The repertory at the Metropolitan for the balance of this week will be: Wednesday (tonight), "Tosca," with Eames, Caruso, etc.; Friday, "Fedora"; Saturday afternoon, "Lakmé"; Saturday evening "Siegfried."

Covent Garden has engaged Di Cisneros for the summer season of 1907.

The Manhattan's operas for the rest of this week will be: Wednesday (tonight), "Traviata," with Melba and Bassi; Friday, "Carmen" (Arta as Micaela and Ancona as Escamillo); Saturday matinee, "L'Elisir d'Amore," with Bonci, Pinkert, etc.; Saturday evening, "Traviata," with Donalda, Bassi, etc.

Maria Gay, whose Carmen has been the talk of London this fall, recently sang the part in Bern, says the New York Globe, and with such effect that she straightway received offers of marriage from five Bernese gentlemen. For declining their offers Madame Gay had six reasons—one husband and five children.

Olive Fremstad is rehearsing assiduously the part of Salome and declares that she likes it exceedingly.

Kirkby-Lunn was ill last week with a slight attack of ptomaine poisoning, but has recovered completely.

Prior to her appearance this evening at the Manhattan the last time New York heard Melba was at the Metropolitan on December 16, 1904, when she was the Mimi of Puccini's "Bohème."

The Evening Sun says that Donalda is "the most perfect Marguerite now exhibited on the stage." The Evening Sun has the honor to agree with THE MUSICAL COURIER.

Eames purchased two seats for one of the Manhattan performances this week. She refused to take them as a gift from the management, and said: "I want Hammerstein to get some of Conried's money." Hammerstein claims to be getting a great deal of it.

Melba is staying at the St. Regis Hotel.

Conried's physician says that it will be another two weeks before the manager can resume his duties at the Metropolitan.

Fleischer-Edel, who is a regular member of the Hamburg Opera, gets 40,000 marks (\$10,000) a year when she sings there. Her salary in New York is said to be twice as large, in proportion, as her Hamburg fee.

Josephine Jacoby fell into the prompter's box at the Metropolitan during a rehearsal last Sunday, and was



badly bruised, but recovered sufficiently to appear at the concert that evening.

Nordica was an enthusiastic box listener at the Manhattan "Faust" performance on Friday night.

Melba was dined by the Lord Mayor of Liverpool before she sailed from that city on her present American visit.

Meyerbeer's "Huguenots" and Gounod's "Romeo and Juliet" are being prepared for early production at the Manhattan.

Next week's repertory at the Metropolitan will start on Monday with "Lucia," and then will come "Romeo et Juliette" on Wednesday, "L'Africaine" on Friday (with Fremstad as Selika and Caruso as Vasco), and "Lohengrin" on Saturday afternoon. The Manhattan announces for the coming week "Il Trovatore" on Monday, "Barber of Seville" on Wednesday, "Rigoletto" on Friday (with Melba), "Aida" on Saturday afternoon, and "Carmen" Saturday evening.

#### Arguing Against Facts.

NEW ORLEANS, December 6, 1906.

To The Musical Courier:

In reference to an article in THE MUSICAL COURIER regarding the danger for an American girl to live in certain cities in Europe, I wish for the sake of fairness to say a few words. I will not believe that this article was meant to serve the very noticeable effort to keep the American music students in America, for I think there certainly ought to be nobler ways for serving that purpose. I therefore presume that the article was meant only as good advice to American mothers, and its only fault in such a case is that it is too far from the real facts. I freely admit that I am unable to speak in regard to the Italian cities, but in regard to all the other cities mentioned I can truly state that you are very much mistaken. The matter has very often been discussed just on account of more or less false newspaper cables, and all people who really know how things are, fail to see where the danger comes in. I have myself been living in nearly all of those cities among music students, and I am very curious to learn what the "danger" is. I suppose you do not mean that an American girl is more unsafe than any other girl. All a girl needs to get along with is self respect, and I hope an American girl is not lacking in that. I will not reason about the qualities of girls of different nationality, but I am sorry to have to admit the fact that some of the American girls living abroad have not the best reputation of all.

The many often get the blame for the actions of a few thoughtless.

I think you would serve a much more useful purpose if you should assure the mothers who already happen to have a daughter living alone in Europe (studying music or anything else) that her girl is just as safe there as in New York, or anywhere else, and you would be much more near the truth. It all depends upon the character of the girl, and we will hope the character is placed beyond all doubt.

#### Henry Lambert Dead.

Henry Lambert, father of Alexander Lambert, the noted pianist and teacher, died last Monday morning after a lingering illness. The elder Lambert was a violinist of parts, whose excellent musical reputation was made principally through his published "Violin Method," and his long years of telling pedagogical work at the New York College of Music, founded by his son Alexander. Henry Lambert had also written several violin compositions which enjoyed more than passing vogue. Personally he was much beloved for his gentle and engaging personality, and his death is lamented by a host of mourning friends and pupils. Henry Lambert was a widower, and beside Alexander he leaves another son, a noted dentist, and three married daughters, all resident in New York. The deceased was seventy-two years old and was born in Warsaw, Poland, where he engaged in the sugar business before coming to America. His death occurred at the Mount Sinai Hospital. The funeral was private.

#### Frank N. Hair Dead.

Frank N. Hair, for the past seventeen years in charge of the musical department of the Baker University, in Baldwin, Kan., died December 23, at Excelsior Springs, Mo.

Musicians in Winnipeg will be glad to hear of the remarkable progress of Fred J. Alderson, the vice president of the Prague Anglo-American Club, who is studying the violin in Prague. He appeared recently at a concert in Prachatitz, and won general praise for his facile technic and artistic interpretation. His further development is awaited here with the liveliest interest.

### SAN CARLO OPERA COMPANY IN NEW ORLEANS.

NEW ORLEANS, December 27, 1906.

When the New York papers announced that the San Carlo Opera Company was about to visit the United States, considerable scepticism was expressed in musical circles as to whether the organization would ever arrive in this country. The original announcement made by THE MUSICAL COURIER, however, proved to be correct, and not only did the company arrive, but from the very outset it succeeded. This completes the fifth week of its engagement in New Orleans, and every individual performance swells its record of successes—a record which cannot be gauged without detailed explanation of what is actually taking place down here.

Last Monday the principal boxholders and subscribers, including all the wealthy and influential members of New Orleans society, addressed a letter to the newspapers, expressing their appreciation of the San Carlo Opera Company, suggesting at the same time that a great gala performance should be given outside of the subscription nights, the proceeds of which should be handed to Henry Russell, the director.

In years gone by it has been the custom of managers visiting this city to give themselves a benefit performance on the last night of the season, providing the company did not collapse before its prescribed duration. But on no previous occasion has it ever been known for the public to invite, of its own initiative, an impresario to accept a benefit. Indeed, this action of the subscribers caused much favorable and widespread comment. One of the leading and most progressive newspapers of the South, the Times-Democrat, yesterday devoted a long editorial to the subject, which was headed "Municipal Growth and Fine Opera—A Testimonial Performance." After dealing with the commercial prosperity of New Orleans, the editorial says, among other things:

A progress and widening of vision has been introduced by the San Carlo Opera Company, which this season occupies the French Opera House. The upside down method which has for so many years prevailed in the theater of lyric art has been reversed and the opera has been placed upon the groundwork of fine orchestra, excellent chorus and artistic seriousness.

Rapidly there has grown up a consciousness of Mr. Russell's artistic integrity, a recognition that what the impresario desires is worth in his productions, judged not by the work of a single artist, even be he a Constantino, a Fornari, a Nielsen or a Dereyne, but by the performances as units. Having completed the New Orleans season the San Carlo Opera Company might go its way and not return. That would be a disaster! We cannot have something for nothing. We cannot have such an opera troupe without meeting the expenses that such an organization entails. We need the opera. We need the quality of opera that the San Carlo Opera Company is giving us. We need the artistic strength it will give our city. We need the cumulated power that several seasons of splendid art will superadd.

All these things have been realized by the boxholders, and their desire to give their views substance has taken form in a gala performance which has been spontaneously tendered the San Carlo Opera Company.

From the last remarks contained in this interesting editorial, it is evident that the Southerners are realizing the necessity of creating several permanent opera houses in the United States. The fact that the prices charged by the San Carlo Opera Company are within the reach of the great masses, is adding at least a hundred per cent. to the interest, which its artistic triumphs has already created, and I believe it is a fact that such cities as Chicago, Cincinnati, and St. Louis will eagerly avail themselves of the opportunity which this company presents of establishing an annual season of opera, which will be entirely independent of Mr. Conried's organization in New York. Hitherto the numerous companies which have toured the United States under the title of grand opera have been so inferior as to cause disappointment and bring forth ridicule from the very people who are most desirous of supporting a serious organization. In the large Western centers of activity constant paragraphs have appeared in the leading newspapers complaining that they only get a fag end visit from the Metropolitan Opera Company when the long strain of the New York season has taken the freshness out of the artists, chorus and the entire organization. It is further urged that during this flying visit such prohibitive prices are charged as to make it practically impossible for the masses to attend the performances. This fact is very rightly rectified by the innumerable musical societies which are actively working with admirable results for the development of musical and operatic art in this country. New Orleans has set a fine example to the other cities and in fact (as indicated in the above extract from the editorial of the Times-Democrat), the public's warm appreciation of the San Carlo Opera Company, may certainly be regarded as an effort to prevent the possibility of this city being outbid by St. Louis and other cities in their efforts to induce Henry Russell to take up his winter quarters elsewhere. It has indicated from the first that the success which the San Carlo Opera Company scored here was no ordinary success, but was in reality a sensational triumph. The most sanguine anticipations were exceeded, and after years of bad treatment and bitter disappointment the New Orleans public realized that

they had at last received generous treatment. If a similar enthusiasm should attend the transcontinental tour of the San Carlo Opera Company, which will start at the end of next month, then it will have been proven beyond all dispute that America is able to support opera with the same enthusiasm as that which is to be found in the European centers.

The three latest productions in the past two weeks were "Faust," "Traviata" and "Il Barbiere di Siviglia." Mlle. Dereyne sang Marguerite, and although her interpretation of the role was meritorious, it was far below the level that she attained when she created Carmen three weeks ago.

M. Martin, as Faust, sang well and acted with discretion. His singing in "Pagliacci" was in every way equal to his singing in "Faust." With time and experience, M. Martin should prove a very useful and even valuable advantage to the San Carlo Opera Company, and some of the critics prophesy a great career for this singer. Last, but not least, was the very remarkable creation of Mephistopheles by Perello de Segura. This gifted Spanish bass was a revelation in the part. His splendid singing and acting were the central attraction of the evening's performance.

The performance of "Traviata" was excellent in every respect. Here once more the two brilliant stars of the company were the center of attraction. Sig. Constantino as Alfredo sang superbly, and his magnetic personality gave more interest to that ungrateful part than most of his predecessors have succeeded in imparting.

Miss Nielsen won fresh laurels as Violetta. Her singing of the first act left nothing to be desired, she trilled and warbled with a facility that was really astounding, and the delighted audience did their best to induce her to repeat her aria, an invitation which she very wisely refused. Sig. Galperin sang the part of the father quite admirably, and altogether the performance was a complete success.

With Sig. Conti's exquisite orchestra as a foundation, the performance was built up by a succession of characters each perfect in its way, and all preserving a harmony of tone, volume and character. In the first place a quartet of great artists were found in Constantino, Alice Nielsen, Angelini Fornari and Perello de Segura, with Sig. Barocchi just a step behind. Constantino warbled the beautiful roudes of Comte Almaviva with a facility of a very large and handsome canary bird performing vocal wonders by the dozen, any one of which would have made the reputation of a former Almaviva.

Miss Nielsen's Rosina was a surprise and a delight. The prima donna acquitted herself admirably and she took full advantage of the music scene to score a triumph.

When the names of Constantino and Nielsen are not in the program for the subscription nights the theater is less brilliant and the enthusiasm less obvious. A Nielsen and Constantino night in New Orleans is exactly like a Melba and Caruso night in London, and it is doubtful whether New Orleans would consent to an exchange of artists even if they had the offer.

#### Joannette Fernandez Heard at Recent Concerts.

Joannette Fernandez, the soprano, has been very successful at recent concerts. At one of the musicales given in the Hotel Majestic Miss Fernandez sang the polonaise from "Mignon," with orchestral accompaniment, and the audience was especially cordial to her. At a concert in Ossining, N. Y., on December 11, the singer received double encores after two numbers. In a review of "The Messiah," published in the Jersey City Journal of December 26, the writer commented on the splendid work of the soloist, and added: "Miss Fernandez has a voice of exceeding beauty and is an artist. Her solo, 'I Know That My Redeemer Liveth,' was particularly fine, and was sung with a note of joy throughout." Miss Fernandez has a number of bookings for January and February in and around New York City, and a Western trip of two weeks in the middle of February.

#### George Hamlin on the Ocean.

George Hamlin is a passenger aboard the Finland, which sailed from Antwerp January 1 for New York. The great tenor returns to America with a record of high achievement in Germany, in the principal cities of which he sang with extraordinary success. The staid, unimpressible critics on the leading newspapers of Berlin, Dresden, Munich, Leipzig and other cities disclosed a remarkable concordance in their estimates of Hamlin's powers. The singer was the recipient of honors rarely bestowed upon a singer. A long tour has been booked for him in the United States by Haensel & Jones.

#### Gertrude Peppercorn Coming.

Haensel & Jones, who will manage the forthcoming tour of Gertrude Peppercorn, the favorite pianist of England, have been advised that she has sailed from Liverpool for New York, and will reach here next week. Miss Peppercorn has been booked in the East, South and West, and will make an extended tour. Her success is a foregone conclusion.

COSMOPOLITE.



LEIPSIK, December 19, 1906.

The tenth Gewandhaus program, played December 19-20, under the usual direction of Arthur Nikisch, had as guest the Thomaner Chor, under its cantor, Gustav Schreck. The complete program was as follows:

Symphony, in C minor, No. 3, op. 78, with organ, by Saint-Saëns. Organ part played by Paul Homeyer (first time here).

Two choruses, "Shepherd's Parting Song" and "Epilogue," from the Berlioz sacred trilogy, "The Saviour's Childhood." Tenor solo, in epilogue, sung by Oskar Noe, of the conservatory.

Three songs for chorus, "Christkindlein's Wiegenlied," by Von Othegraven; "Hochzeitslied," by Gustav Schreck, and "Der Falke," by Brahms.

Serenade, in D major, op. 11, for orchestra, by Brahms.

Saint-Saëns was evidently in a strong state of mind during the composition of this symphony, for he has brought solid, beautiful music continually, and built it into a magnificent structure. It is written only in two movements, but each has a number of changes in the tempo. The organ works impressively at a number of points and the last movement is a succession of stirring figures, including a fugue. The audience at the public rehearsal showed great approval.

The Berlioz choral numbers are great music, the first being largely reinforced by characterful introductions, interludes and light accompaniment of woodwind corps, occasionally by the strings. Herr Noe, who was for many years a pupil of the late Julius Stockhausen, sang with a voice of fine native quality under practically ideal handling. Of the numbers for unaccompanied chorus, that by Schreck was of great interest through the infinite detail of chorus effect composed on seven long stanzas by Goethe. The Brahms serenade, in six movements, went through all the lighter, happier moods of this composer, occasionally in much action, but with no deep meaning message such as he sometimes had to convey.

The motet service by the Thomaner Chor, Saturday afternoon, December 15, brought the Bach organ chorale, "Vom Himmel kam der Engel Schar," Hauptmann's "Sanctus," and "Benedictus," for solo and chorus, from the vocal mass; Bach's organ chorale, "Meine Seele erhebt den Herren," and Gustav Schreck's advent lied, "Ich klopfe an," for basso, chorus, 'cello and organ.

The third chamber music program at the Gewandhaus was played in the small hall, December 13. The Schubert string quartet, in A minor, op. 29; the Beethoven string trio, in C minor, op. 9, and the Tchaikowsky string quartet, in D major, op. 11, were presented. The usual second violinist, Blümle, was ill, so the personnel of the evening comprised Edgar Wollgandt, Carl Wolschke, Carl Herrmann and Julius Klengel. The attendance was very large and the quartet played with commendable finish, notwithstanding the break from the usual setting.

In former letters from this place it has been reported that the Leipzig publishing firm of D. Rahter has been giving, since 1903, a series of house concerts for the presentation of new or little known works by modern composers. These have been held in a total of twenty large German cities and the thirtieth of the concerts was reached December 9, in Leipzig, by one held in the beautiful art studio of W. Höffert, in Barfuss Gasse. Up to this time the artistic forces that have taken part in the thirty concerts have included the Berlin Philharmonic Orchestra, the Bohemian String Quartet, the Hugo Hamann String Quartet, the Halir String Quartet, besides a list of distinguished soloists, including twenty-two singers, thirty-seven pianists, nineteen violinists, four violists and six cellists.

The compositions given here for the first time December 9 included a string quartet in F major, op. 14, and three songs by Julius Weismann; three songs from the op. 11 and 12 by Alfred Reisenauer; three piano selections from the op. 3 by Sergei von Bortkiewicz; two songs from Richard Strauss' op. 15 and 17, and the violin and piano sonata in G minor, by Ermanno Wolf-Ferrari. The composers Weismann, Reisenauer and von Bortkiewicz were present to assist with their own compositions. The soprano, Anna Hartung, and contralto, Elsa Marburg, besides the string quartet consisting of Concertmaster Hugo Hamann, Curt Hering, Friedrich Heintzsch and Emil Robert Hansen, were the other artists.

The Weismann quartet, which had the place of honor on the program, proved to be well made, contained considerable harmonic relief, but was hardly above the ordinary. Relatively more character was found in the songs by the same composer. The Reisenauer songs showed class throughout, were generally singable and seemed good enough to recommend. The titles were: "In der Mondnacht," "Der Wunde Ritter" and "Ach, wie so gerne." The Bortkiewicz piano pieces—"Primula veris," "Gavotte-caprice" and "Capriccio"—are about adapted to salon, are in fine taste and were very beautifully played by the composer, who is a member of the Klindworth-Scharwenka Conservatory faculty in Berlin. The sonata by Wolf-Ferrari is thoroughly praiseworthy music, well inspired and undoubtedly worth playing. The third movement has considerable special character through repeated skillful use of a churchlike theme. The singing and playing by the artists of the afternoon was in every case enjoyable. The hours were from 5 to 8 o'clock. Tea and refreshments were served to a select audience of probably two hundred persons. Some forty of these remained in social intercourse until far toward midnight.

Josef Pembaur, of the piano faculty of Leipzig Conservatory, played a program of three concertos in the Kaufhaus, with the Winderstein Orchestra, under the direction of the pianist's brother, Carl Pembaur, of Dresden. The concertos played were the Mozart D minor, with cadenzas

by the pianist; the Chopin F minor and the Liszt A major. Throughout the evening the artist showed the most agreeable pianism as to pedal tone and technic. In addition he has the benefit of a finely poetic temperament, but in the working out of this he goes to greater extremes than some could desire. For instance, the Pembaur pianissimo is the smallest quantity known to the human ear. The Pembaur larghetto is about the slowest pace known to the metronome, with the largo and lento crowded off the dial. If it were not for his fine inspiration, such tempos would be impossible to employ. But in the Liszt concerto the highly analytical reading was well in place, and as there were many moments of great brilliancy in alternation with the fine drawing, the performance furnished much pleasure.

The visiting brother who conducted is court organist in Dresden and director of a choral society there. He shows aptitude and considerable routine, and he is ambitious for further conducting honors. He has composed many songs and a number of works for chorus. The brothers are sons of the senior Josef Pembaur, of Innsbruck, who has composed many masses, hymns, a symphony, a symphonic poem, an opera, many choral works and songs.

Joseph Slivinski gave a piano recital in the Kaufhaus with the Waldstein sonata and the Schumann "Faschingschwank" as principal works. The Beethoven and Schumann were all that could be heard for this report. In the sonata the artist showed much tendency to hurry and pile phrases in upon each other, but the tone was so beautiful, the technic so fluent and the whole performance so free from sentimentality that one found it easy to enjoy the playing anyway. The Schumann was drawn on the same lines and stood the treatment even better, so that it was an easy route to the thought that the "Faschingschwank" is one of the best sounding, most entertaining of all the Schumann compositions for piano.

The pianist, Elly Ney, also of Cologne and a member of the Conservatory faculty, played three concertos with the same orchestra under Friedberg, on the evening following Miss Epstein's concert. The Brahms B flat major, the Mozart C major and the Beethoven E flat major were the concertos presented. All were strongly orchestral, the Mozart forming no exception. The young pianist had full opportunity to show that she is one of the most striking female pianistic individualities now before the public. She has the strength of Carreño, though she is too good a musician to use it often. Besides her great technic for octaves and heavy chord playing she has a light finger technic of remarkable velocity, evenness and surety. Her musical disposition leans steadily to the legitimate or even the classic. The composer and the spirit of his time are given consideration in her reading to the entire exclusion of all such sensational effects as her strength would permit. It is by reason of such characteristics that one contemplates her future with pleasant expectation. The public here showed great enthusiasm and the artist played a number of additional selections.

At a concert given in the Kaufhaus by the Leipzig Damen Vokal Quartet, Gewandhaus concert master Edgar Wollgandt and pianist, Anatol von Roessel, chief assistant to Alfred Reisenauer, played the Cesar Franck A major sonata. Willgandt, who is a former pupil of Hugo Heermann, now of the Chicago Musical College, shows a broad, most wholesome style and thoroughly fine school. One takes the impression that he will develop for years to come, in which case he should be reckoned with the real powers of the legitimate school. Von Roessel treated the piano well throughout, but one could not claim in the right relation to the violin.

The vocal quartet, which has earned a good name and following here, brought fine madrigals from the sixteenth and seventeenth centuries, besides Friedrich Hegar's setting of Brahms' folk songs and much other good material. A child song, arranged by Hildegard Homann, leader of the quartet, was included. The other members of the quartet are Gertrud Bergner, Anna Lücke and Sophie Lüske. The organization sang in splendid detail of interpretation, for which fine blending voices were at their disposal.

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**Song Recital by John Prindle Scott.**

John Prindle Scott, a tenor pupil of Mrs. Henry Smock Boice, gave a recital at the studios of his teacher, 1003 and 1004 Carnegie Hall, Saturday afternoon of last week. The singer displayed the vocal art that is delightful in all things, and that is certain to hold the attention of every discriminating listener. Mr. Scott's voice is of beautiful quality. Best of all, he elected on this occasion to sing groups of old English and Irish songs. His admirable diction and perfect enunciation were other reasons for voting the afternoon a real artistic treat. The audience manifested its hearty approval by recalling the singer many times. William K. Breckenridge, pianist, played excellently "The Venetian Boat Song," by Saint-Saëns, and a Schubert impromptu, arranged by Scharwenka. Albert J. Crawford, accompanied Mr. Scott in the following songs:

**Old English Songs—**

I Attempt From Love's Sickness to Fly.  
The Soldier's Tear.  
Drink to Me Only.  
Barbara Allen.

Barcarolle ..... Gounod  
Spanish Love Song ..... Chaminade  
Tu ..... Cuban Song

**Irish Songs—**

The Exile's Return.  
The Gap in the Hedge.  
Denny's Daughter.  
Back to Ireland.

**Holiday Concert in Brooklyn.**

The holiday audience that assembled at the Twenty-third Regiment Armory, in Brooklyn Saturday night, heard Madame Nordica, the prima donna, recently returned from abroad; Edouard Dethier, the highly gifted young Belgian violinist; Fagnani, the talented Italian baritone, and Charles Anthony, a well trained pianist. All of these artists were received with enthusiasm. Madame Nordica

sang six songs, including "Cloud Shadows" and "In the Month of May," by William G. Hammond, of Brooklyn. Mr. Dethier played Wieniawski's "Russian Airs," in which he revealed a beautiful tone and much temperament. Signor Fagnani sang an aria from "Ernani" in excellent style. Mr. Anthony played works by d'Albert, Schumann and Chopin. The other numbers of the evening were given by the Twenty-third Regiment Band. Madame Nordica was in fine voice, and won a triumph in the charming songs by Hammond. The English words, clearly enunciated by the singer, added to the enjoyment of the occasion.

**Yaw's Success in Philadelphia.**

Ellen Beach Yaw continues winning hearts and hands in her extended tour of the United States. More notices follow:

Ellen Beach Yaw, the coloratura soprano, made her reappearance in concert at the Lyric Theater yesterday afternoon, after an absence of several years, during which she has developed into a remarkable singer. When last heard here, Miss Yaw was, unfortunately, exploited as a vocal curiosity, with a press agent's extreme enthusiasm over her phenomenally high top notes. Now she is an artist of serious purpose and one to be reckoned with according to the highest artistic standards. Miss Yaw's program yesterday was a severe test in the most difficult florid music known to operatic prima donnas, yet she sang untiringly and with the utmost ease such show arias as "Il Re Pastore," by Mozart; "Ahi Fors e Lui" from "Traviata," the "Bell Song" from "Lakmé," the "Mad Scene" from "Lucia," "Air de Louise," Charpentier; "Villanelle," Delf'Acqua, and "Caro Nome" from "Rigoletto."

Miss Yaw is a tall, slender young woman, of ethereal appearance, pretty and of ingenuous, attractive manners. She sings the bird like music as the birds themselves sing, with as much ease, and a sweetness that rivals even the poetic nightingale. Her voice is pure, clear and limpid in quality, and owing to its remarkable range she can sing the highest music written with no effort, and then add notes so much higher that no composer would think of writing them. As a rule, however, Miss Yaw now makes only a legitimate and artistic use of her voice, though she has a few vocal tricks which appear to be done for effect, such as holding a trill while she walks about, or stepping back to the exit to end up on a high note just as she leaves the stage. These effects, however, did not seem to be noticeably out of place yesterday, owing to the singer's apparent enthusiasm and sincerity in all that she did. In addition to her operatic numbers, Miss Yaw gave "The Last Rose of Summer" and "Home, Sweet Home," which were charmingly sung.—Philadelphia Evening Bulletin.

**People's Symphony Concerts.**

In Cooper Union Hall, Thursday evening of last week, and in Carnegie Hall, the following night, this "request program" was given by the People's Symphony Orchestra, under Conductor Franz X. Arens:

Jubilee Overture ..... Weber  
G minor Symphony ..... Mozart  
Concertstück, for Piano and Orchestra ..... Weber  
Peer Gynt Suite ..... Grieg

These two concerts attracted as large audiences as have ever heard the orchestra and proved fully equal to any of their predecessors. The work of the orchestra deserves the highest praise, and Conductor Arens is entitled to equal commendation. A most interesting feature of these concerts was the intelligent playing of Marguerite Stilwell, one of the most admired of New York's young women pianists.

**Elizabeth Patterson Musicales.**

Elizabeth Patterson has issued invitations for a studio musicale, 4 o'clock, Tuesday, January 8, at 14 West Eighty-fourth street. She will present two of her pupils, and will sing a short program herself, among others some new songs by Hallette Gilberté.

**Donnelly at Knox Memorial Church.**

Christmas music at the Knox Memorial Church, on West Forty-first street, under the direction of the organist, Joseph P. Donnelly, was unusually interesting. He has there some 500 children of musical aspirations, who learn such things as Gounod's "Nazareth," Saint-Saëns' "Tollite Hostias," Neidlinger's "Birthday of a King," singing in two voice parts, the smaller children sing classic carols, all chant together well, and the chorus choir of twenty voices sing the "Hallelujah Chorus" with vigor and correctness. Accompanied by the organ and a grand piano, this produces an unusual effect, and it is evident that in Donnelly this church has the right man in the right place. The Rev. Edward G. W. Meury is the pastor.

**Lillia Snelling in New England.**

Lillia Snelling, the contralto, met with gratifying success in New Haven and Salem last week, where she appeared with Samaroff in concert. The present is proving her best season; she had a busy December, and the near future is bright. Two press notices:

Lillia Snelling, the contralto, is an able artist. She possesses a fine voice, well trained, and sang with delicacy and refinement.—New Haven Register.

In all truth, Miss Snelling, who comes from New York, shared the applause with Madame Samaroff. She has a magnificent voice, rich, full and deep in tone, with a rarely perfect upper register, not common with singers possessing such splendid middle and lower tones. Then, too, she sang with spirit and expression, putting into her work at times that snap and dash which is bound to meet with approval from any appreciative audience.—Salem Evening News.

**First Recital by Alexander Scriabine.**

Alexander Scriabine, the noted Russian pianist, will give his first recital in Mendelssohn Hall, Thursday afternoon, January 3. The program will be devoted to the compositions of the artist and will be played in the following order:

Allegro de Concert, B flat minor.  
Prelude for the left hand alone.  
Six Preludes.  
Three Mazurkas.  
Sonata, No. 3, F sharp minor.  
Two Poems.  
Three Etudes.  
Valse, A flat major.

Scriabine is under the management of J. E. Francke, of the Knickerbocker Theater Building.

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She has a superb tone, big, sonorous, rich and wide in range.—The Sun.  
There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Witfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévyne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.

**BOSTON.**

To say that she achieved success is to put it all too mildly. Here was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least.—Journal.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.—Evening Transcript.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

**COMING APPEARANCES**

January 3—Boston Symphony Orchestra

January 7—Second New York Recital

January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital

January 16—Philadelphia Recital

January 27—New York Symphony Orchestra in a special Grieg program

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## MUSIC IN PHILADELPHIA.

PHILADELPHIA, Pa., December 29, 1906.

A program of entrancing numbers was given at the eleventh public rehearsal and symphony concert on December 28 and 29 by the Philadelphia Orchestra.

Weber's melodious "Oberon Overture" served as opening number, followed by the B flat symphony, No. 4, of Beethoven, one of the master's noblest works, a pure joy from beginning to end as played under the sympathetic baton of Mr. Scheel.

The rather formal Mozart concerto for violin and orchestra in A major was given new life and beauty in the interpretation by the great Russian violinist, Alexander Petschnikoff, a player of rare temperament. Enthusiastically recalled, he finally further delighted the audience with some Russian folk melodies arranged by himself for violin seul.

The orchestra's final number was the ballet music from Saint-Saëns' "Henry VIII," with its plaintive Gaelic melodies and stirring rhythms, given for the first time at these concerts.

The symphony to Dante's "Divina Commedia," by Franz Liszt, will probably be given its initial performance in America next week, when it will be presented by the Philadelphia Orchestra, under Mr. Scheel's direction. Josef Lhévinne will play the Rubinstein concerto for piano and orchestra in E flat major. Moszkowski's suite No. 1, in F major, will conclude the program.

The Rosenthal recital at the Academy of Music on Saturday afternoon, December 29, gave the admirers of that great piano player the only opportunity of hearing him in solo numbers.

His program was unique. For his Beethoven number he chose the seldom played sonata, op. 109—sonata only in the sense the term was first used—a "sounding piece," as it is truly a free fantasia, concluding with variations written on as dignified and tender a theme as Beethoven ever penned. Those who like Beethoven played strictly and without license Rosenthal's reading would not have pleased, replete as it was with the player's own individuality, but after listening to it and also the Chopin sonata, op. 58, with its sparkling scherzo, lack of temperament can never again be charged.

Of the Chopin group, the berceuse and the first of the "Nouvelles Etudes" were best fitted to display the poetic charm of his playing, and though the familiar "Valse à la petit chien," arranged in contrapuntal thirds, a repetition of which was demanded, provoked most applause, it was surely in the B flat scherzo that he reached his greatest musical heights. It is doubtful if even Rosenthal can always duplicate himself in that.

Most fascinating were the Rosenthal arrangements of the waltz themes by Johann Strauss, and what shall be said of the ability to keep the pulsating swing of the waltz movement through the technical maze in which it was involved?

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The "Blue Danube" paraphrase, added as encore, proved even more wonderful. His "Papillons" will in all probability find a place in the local pianists' repertoire.

Rosenthal's final appearances in Philadelphia will be with the Philadelphia Orchestra on January 18 and 19, when he will be heard in Tchaikowsky's B flat minor concerto.

S. Wesley Sears, organist and choirmaster of St. Clement's Church, has been engaged to train the boys and play the organ part in the "Magnificat" of the "Dante" symphony, at the concerts of the Philadelphia Orchestra on January 4 and 5.

Mr. Sears is to be congratulated upon being chosen for this work, as it is probably the most important engagement a choir of boys has been called upon to fill in the musical history of Philadelphia.

Walter Damrosch will offer a program entirely from the works of Wagner when he brings his New York Symphony Orchestra to the Academy of Music on Wednesday evening, January 2. The principal numbers will be from "Parsifal," "Tristan und Isolde," "Siegfried," "Lohengrin," "Die Walküre" and "Die Meistersinger."

The choir of the North Baptist Church, Camden, gave H. Clough Leighter's Christmas cantata, "The Righteous Branch," on Sunday evening, December 23.

The Chaminade Club announces the first of its series of lecture recitals on the "Ring," by Rubin Goldmark, for Wednesday afternoon, January 9, at 3 o'clock, in the club rooms, 1520 Chestnut street. The subject will be "Das Rheingold."

Helen Pulaski has been engaged to organize and conduct the "Teachers' Chorus." A work will be produced in the early spring in conjunction with the Philadelphia Orchestra.

"Faust" will be given by the Metropolitan Opera Company on Thursday evening, January 3, with Rousseliere in the title role and Geraldine Farrar as Marguerite.

Ralph Kinder will begin a series of organ recitals in the Church of the Holy Trinity on January 5. The vocalists

will be Mrs. Henry Hotz, Elizabeth Pattee Wallach, N. Reid Eichelberger and T. H. Harrison.

The date of the second concert by the Hahn String Quartet has been changed to Tuesday evening, January 8, when it will be held at the Haseltine Galleries, with Perley Dunn Aldrich and Camille W. Zeckwer as the assisting artists.  
LILIAN B. FITZ-MAURICE.

## LHEVINNE WINS SUCCESS.

At the New York Symphony concerts last Saturday evening, December 29, and Sunday afternoon, December 30, the soloist was Josef Lhévinne, who played the Tchaikowsky B flat minor concerto in smooth and ingratiating fashion. He does not regard the work as a medium for physical display, but concerns himself chiefly with emphasizing its many picturesque details of melody and rhythm. His attack in the introduction lacked the rude force with which some pianists are wont to proclaim the opening theme, but in sounding the lovely second subject he found the true note of warm lyricism with which the music is instinct. The slow movement was played with sympathetic appreciation of its tender tonal beauties, and the middle section had in it the real Tartar unrest and whimsicality. In the final part of the concerto Lhévinne reeled off the dashing dance rhythm with vivifying elan and speed, and, of course, in the octave climax at the close he was superb. Loud and long continued applause was the reward of the excellent performance, and Lhévinne scored undeniably what may be termed the greatest success he has ever achieved in New York.

The orchestra gave warm blooded and stirring readings of Tchaikowsky's fascinating "Romeo and Juliet" overture, and the same composer's charming third suite, in G. The latter has been allowed to suffer almost criminal neglect by our conductors.

## E. Russell Sanborn, Recital Organist.

E. Russell Sanborn is kept busy. He is now located at Huntington Chambers, Boston, and finds that city to be an excellent center from which to work, and is booking engagements in all directions. Among his early spring dates is an important one for an organ recital at Convention Hall, Buffalo, N. Y.

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# BOSTON.

HOTEL NOTTINGHAM,  
BOSTON, Mass., December 29, 1906.

## Sunday Chamber Concert Attractions.

The thirty-eighth Sunday chamber concert, at Chickering Hall, had an especially attractive program. The artists appearing were Emilio de Gogorza, baritone, and who, although having been heard in Boston often, is always a big drawing card; Bessie Belle Collier, the young violinist, and a pupil of Franz Kneisel, and Alice Eldridge, the young girl pianist who had already set Boston agog with curious delight over her wonderful pianistic qualities.

Mr. de Gogorza sang Caldara's "Come Raggio de Sol," Martini's "Plaisir d'Amour," Thoas' recitative and air from Gluck's "Iphigenia," Dubois' "Par le Sentier," Paladilhe's "Suzanne," Tours' "Mother o' Mine," and songs by Lenormand, Fauré, Godard, Korbay, and H. Parker.

Miss Collier played a romance by Ries, Schubert's "Bee," Schumann's "Gartenmelodie," and a polonaise by Wieniawski. Alice Eldridge played Verdi's "Lucia," for left hand, a barcarolle by Leschetizky and Liszt's polonaise in E major. Mr. de Gogorza repeated many of the songs he has sung here before, as his Boston admirers demand this, making it practically impossible for this singer to appear in an entirely new set of songs. Such numbers as Tours' "Mother o' Mine," "Plaisir d'Amour" and others have become such favorites and Mr. de Gogorza sings them so beautifully, his programs are not considered complete without them—at least in Boston. He was in excellent voice, and delighted his audience.

Miss Collier is proving quite a surprise to those who heard her a year ago. Her powers as a violinist seem ripening, and her bowing, rhythm, and readings are very pleasing.

"Little Alice Eldridge," as the girl is called, for she is only about fourteen years of age, did some remarkable playing in consideration of her age and opportunities. Edith Noyes Porter, who "discovered" this little artist several years ago, trained her in all of her present musical work, and has had the girl heard by all of the leading pianists of the world, who have not been slow in pronouncing her very talented. Mrs. Porter hopes to take Miss Eldridge to Europe for further study. Her playing last Sunday showed astonishing breadth, and much thoughtfulness. There was a large audience in attendance.

## "The Messiah" Is Twice Performed.

The yearly performance by the Handel and Haydn of "The Messiah," has always been a feast for the music lover, as well as laymen. There have been various comments on its production, technically, whether better from year to year, or not up to the usual line of merit. There has also been granted a given amount of leniency, in general, to the soloists, but, now that the Handel and Haydn Society stands as a fixed chorus doing professional work, Boston's favoritism should cease right here. The work done by the society has always been conscientious, it is believed, and has certainly given friends and patrons of the public performances infinite pleasure, but considering the length of time and the skillful and careful training the chorus has received from its conductor, Emil Mollenhauer, who, by many, is considered a very genius, does the Handel and Haydn rank as high as it, by all rights, should among similar American organizations?

This, the ninety-ninth season, was opened on Sunday evening, the 23d inst., it being the 114th time "The Messiah" was performed by this society; while on Christmas night the 115th performance was given. H. G. Tucker was organist, and J. W. Crowley was the concertmaster of the Boston Festival Orchestra. For the Sunday evening performance, Genevieve Clark Wilson, soprano; Bertha Cushing Child, alto; Edward Strong, tenor, and Frederic Martin, basso, were the soloists, while Harriot Barrows,

soprano; Elizabeth Winter, contralto; John Braum, tenor, and Julian Walker, bass, were the soloists on Wednesday. In the first performance the choral vigor was now and then on the wane, the beautiful "Lift Up Your Heads," being less even and effective than it has before been, if memory serves rightly. But there was a goodly amount of true musical taste displayed in both performances. It has become chronic with music lovers to deplore Franz's liberty with Handel's impressive music. They have ceased to express their regret that the latter's version is annually presented.

The solo singers always have admirers in the audience who delight to hear them sing. To those who are for the first time listening the effect seems very different. Mrs. Wilson is simple and earnest, and sings with much pleasure to many. Her voice is considered most effective in oratorio. Mrs. Child quite delighted all in "He Shall Feed His Flock." Mr. Strong showed technical proficiency all through his work, and Frederic Martin surpassed all former efforts in his splendid and impressive singing of "Why Do the Nations?" His grand voice and excellent phrasing and diction lending a charm to a most authoritative interpretation.

The Christmas night soloists were all received well, Miss Barrows showing a voice of beautiful quality. Miss Winter became ill after her effective singing of "He Was Despised," and there were necessary omissions. Mr. Braum has excellent technic and a fine equipment for public work, while Julian Walker's singing was a positive pleasure to his listeners. There were very large audiences at both performances, and an unusual amount of interest and applause. The next concert, on February 17, will present a miscellaneous program, including Mendelssohn's "First Walpurgis Night," with Schumann-Heink, de Gogorza and Johnson as soloists.

## The Symphony Concert.

A symphony concert without Dr. Carl Muck is like the play of "Hamlet" without the all important Dane—at least just at present in Boston where so much interest has attended the arrival and installation of this conductor, who, it is confidently stated, will be removed from our midst a year hence; but Friday's concert had to proceed without the baton of Muck, as illness confined him at home, and Saturday evening's program was likewise carried out without his presence—his place being filled by Mr. Strube in his own violin concerto, while Willy Hess led in Brahms' variations and in the two fragments from Liszt's "Christus." The program was light, pleasant and most of the music more or less familiar, unless "The Song of the Shepherds," from "Christus," be excepted, yet a lovely hymn, with no severity whatever, and pastoral in its tendency. Mr. Adamowski, who played the violin part in the Strube concerto, gave hearty pleasure with his playing, and recalled his artistic work in the same composition of a year ago. The Symphony Orchestra, following the concerts of January 4 and 5, goes on its monthly visit to other cities. The first symphony, in E minor, written by Jean Sibelius, the young Finnish composer, is the chief number on the program of the above dates, and will be played for the first time in Boston. Other interesting numbers are Goldmark's overture to "Sakuntala" and Volkmann's concerto for 'cello, in which Mr. Warnke will be heard.

## Arnold Dolmetsch Locates in Boston.

That archaic music has a faithful disciple in Arnold Dolmetsch is recalled in connection with the delightful visits paid our city in seasons past by this lover of old instruments. The recent art exhibition of the Society of Old Brushes was rendered all the more artistic by the pres-

ence of Mr. Dolmetsch and his chosen art. The man shows a rare acquaintance with the groundwork of the musical past, and has done a tremendous thing in his reuniting the old with the new, showing a vast amount of labor, musical insight, mechanical genius and love of art to have accomplished all he has. A sort of reformation along musical lines must necessarily follow in the "blazed" way made by Arnold Dolmetsch. Boston is glad to welcome a musician of his practical and artistic worth, and it is hoped will likewise become a disciple.

## A Gebhard Studio Rehearsal.

Heinrich Gebhard joins the Hoffmann Quartet in the Boston University course concert given at Tremont Temple, playing the Schumann quintet, besides solos.

Mr. Gebhard is a faithful instructor of music, aside from his proficiency as a pianist, and will with a few of his advanced pupils ere long be heard in what he terms a piano rehearsal in his studios at Steinert Hall, when Miss Gebhard, a talented sister of the artist, will be heard in some interesting songs.

## MORE BOSTON NEWS.

Madame De Berg Lofgren's pupil, Felicitas Freeman, a young woman with a most attractive personality, besides a voice of rare promise, sang for the Daughters of the Revolution last week at one of their public meetings. Miss Freeman is of French lineage, and interprets with much dramatic beauty. Her chief number was an air from "Les Huguenots" which she gave with true charm of vocalization and diction.

An excellent demonstration of Miss Palmer's teaching art lies in the singing of Elizabeth Vaughan, who, after only two years' work with this teacher, is now singing professionally with success, although still pursuing the study of voice with Miss Palmer. On January 4 in Providence, R. I., Miss Vaughan, who is a very pleasing soprano, was heard to excellent advantage in a recital. Her songs were Molloy's "The Carnival," "Thomas' "A China Tragedy," Smith's "Kiss Me, Sweetheart, Spring is Here," "Sunbeams" by Ronalds, followed by Denza's "May Morning," with Anne Gilbraith Cross at the piano.

Charlotte Greene, who is teaching privately at Trinity Court, has some very successful pupils on her list of professional followers, among whom are Helen Kellogg, soprano in one of the leading churches of Syracuse, N. Y.; Dr. Ernest Chute, Mrs. Upham of Chicago, and William Ross, private secretary to the president of the Rock Island road. Mrs. Greene is thoroughly musical and a most successful instructor, and is preparing for a public recital early in the spring.

Madame Bloomfield-Zeiser is booked to appear in Steinert Hall, January 29, in a piano recital. Boston will warmly welcome the return of this famous pianist.

Carl Sobeski, whose work last summer in New York with Mr. de Gogorza, the baritone, has been so artistically demonstrated in his teaching, aside from his singing, has just written a new song which bids fair to become most popular. It is called "Reconciliation," and is well written and tuneful.

Coleridge-Taylor, whom Boston has always honored, assisted by Harry Burleigh, baritone, and Ada Gaskins, all colored, during his recent visit to this city, gave a concert at the African Church. Miss Gaskins, soprano, is a promising pupil of Bruce Hobbs, and has been heard in several programs this season. Bertha Wesselhoft Swift gave a

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very interesting "morning" of children's songs in Huntington Chambers Hall on the 28th, and in which Miss Swift excels, showing a very pleasing and comprehensive grasp of the text and the ability to entertain with such work. Helen Pumphrey, a young pianist of the Faellen Piano School, rendered charming assistance.

Bruce Hobbs, tenor, will sing during early January in "Flora's Holiday." On December 30 he sang at Wakefield, Mass., in a vesper service, and took part in an attractive program at Wellesley College, where he is a general favorite from year to year. On January 21 Mr. Hobbs will sing for the Chaminade Club in "The Crusaders," and later in one of the municipal concerts. Mr. Hobbs always sings charming songs, and with excellent taste.

On Sunday, January 20, the People's Choral Union, with Samuel Cole conducting, will give a performance of Haydn's "The Creation." The orchestra will be composed of symphony men, and Mrs. Williams, Mrs. Staudenmayer, Clarence Shirley and Mr. Merrill will be solo singers.

WYLYA BLANCHE HUDSON.

#### Francis Rogers' Successes.

The repeated successes which Francis Rogers has been scoring this year should be very gratifying to the popular baritone. Mr. Rogers has been filling engagements steadily since the opening of the season and his time bids fair to be well taken up during the remainder of the winter. On January 4 the baritone will sing at the White House in Washington, his fifth appearance there, as he has sung for President McKinley and three times for President Roosevelt.

The nature of Mr. Rogers this season may be gathered from the following excerpts from recent criticisms:

Mr. Rogers was given a very hearty reception. His voice is well adapted to concert work and there is a dramatic quality that suggests interesting operatic possibilities. Mr. Rogers sings German lieder with special expressiveness and he is perfect heard to good advantage in lyrics that call for sentimental rendition and in ballads that have a dash to them, where the dramatic element has opportunity.—Kansas City Journal.

Mr. Rogers is of a musical nature which expressed itself naturally in song, hence his interpretation of every number in the wide range which he presents is universally satisfactory. While reserved to a certain degree he is never cold when his soul breathes out in song. His voice is of splendid range and power, yet sympathetic, and the audience was warm in its recognition of his efforts, and not infrequently demanded a repetition of some number.—Rockford Morning Star.

Francis Rogers assisted Madame Galski and sang himself into the hearts of his hearers. He has a thoroughly cultivated baritone voice of much sweetness and purity and of adequate volume, and it was a genuine pleasure to listen to his polished delivery of his selections.—Brooklyn Standard Union.

Before a large and fashionable audience, composed mostly of women, Francis Rogers, one of society's pets, gave his annual song recital yesterday afternoon in Mendelssohn Hall. Mr. Rogers sang a varied program, comprising songs by Bach, Haydn, Schubert, Bunting, Schumann, Debussy, Thomas, Loewe, Brahms and others, and was rewarded with much applause. His work on the whole was artistic and refined.—New York Press.

#### Virginia Listemann in the Middle West.

Virginia Listemann, the young soprano, appeared at several concerts recently in the Middle West, winning great success. Some of the criticisms are appended:

A large and representative audience was present at the opera house last night to hear the concert at which Virginia Listemann was engaged as soloist. She sang a selection from "Hamlet." Her voice is a pure, sweet soprano and she possesses a wonderful control and understanding in using it. The applause which ensued at the close of her number was greater than any other previous number on the program. She was compelled to respond to two encores giving "Somebody's Sweetheart," and a catchy little song by Carrie Jacobs Bond.—Fort Dodge, Ia., Messenger.

Virginia Listemann is a young American girl and an exceptionally gifted soprano. She has but recently returned from a triumphant series of successes abroad, and achieved the same success here last night by her artistic singing. She chose a varied program of songs and was repeatedly encored.—Bloomington, Ill., Daily Bulletin.

Madame Listemann, a handsome lyric soprano, gave as her first selection Verdi's "Sicilian Vespers," and in response to numerous calls gave as an encore that old but beautiful song, "I Dreamt I Dwelt in Marble Halls." It was given splendidly. The young artist possesses a well trained voice of surpassing sweetness. She appeared under the auspices of the Chautauqua Club.—Oskaloosa, Ia., Saturday Evening Globe.

Members of the Milwaukee Endowment Association enjoyed a delightful musical afternoon at the Athenaeum, the program by Virginia Listemann of Chicago, and Eric Schmael, pianist, being artistically given. Miss Listemann has a voice of rare beauty and sweetness and she sang her numbers with sympathy and understanding.—Milwaukee Sentinel.

The redeeming feature of the afternoon concert at the Studebaker was a solo given by Virginia Listemann. She rendered "Elsa's Dream" and later the "Mad Scene" from "Hamlet," and several encores. Miss Listemann's voice is a strong soprano of high range, easily and perfectly reaching above high C. Her numbers were splendidly given. She is a decidedly talented artist and her Detroit work was excellent.—Detroit, Mich., Leader.

#### MUSIC IN THE NORTHWEST.

PORTLAND, ORE., December 23, 1906.

Elsie Garrett's appearance at the Neill Theater in the leading role in "Cupid in Pasterland," given as a benefit, was a pleasant surprise to many. Her work throughout was most meritorious. She has been studying with William Castleman for some time with grand opera for her ultimate goal.

Madame D'Auria was soloist at the last meeting of the Woman's Club. She sang the Jewel Song from "Faust" with great dramatic effect.

The second of this season's pipe organ recitals by Professor Frederick W. Goodrich, at Astoria, was a fine success.

A successful piano recital was given by the students of Olga Bartsch Lang last Wednesday evening.

W. Jifford Nash is splendidly established in his new studio in the Eilers Suite, with his two grand pianos and handsome furnishings he is ideally situated.

A notable concert was given at the Eugene Theater last week by three of Portland's most prominent musicians—Mrs. Walter Reed, Susie Fennell Pipes and C. L. Muggins. Mrs. Reed, as usual, carried off honors. Among her numbers were "The Hills o' Skye," "Woodland Croon Song" and "Japanese Maiden." Mrs. Pipes is a violinist of exceptional achievements and on this occasion she amply fulfilled her really enviable reputation. Her most notable number was the F minor Vieuxtemps concerto. The accompaniments of Miss Higgins and her solo work in the third scherzo, by Chopin, were done in a most musicianly manner.

Kathleen Lawler, Ethel Lytte, Sara Glance, Anne Ditchburn, Dr. George Ainslie, J. Adrian Epping and Harold Bayley are the group of leading Portland musicians who sang at the Multnomah Club on ladies' night. They were assisted by the Treble Clef Club, under the direction of Mrs. Walter Reed. Mr. Bagley, a newcomer to Portland, is proving himself a violinist of exceptional ability.

At the entertainment given by the Men's League of Calvary Presbyterian Church, Wednesday evening, Grace Campbell, soprano; Petronella Connolly, contralto, and Lacy Wisdom, tenor, were soloists. Harold Vincent Milligan, organist of the church, rendered some very enjoyable piano numbers.

J. W. Belcher, director of the First Baptist Church Choir, has just organized a splendid chorus choir for the evening services.

Lulu Dahl Miller sang with more than her usual charm at the ladies' night given by the Elks last week. Her numbers were "May Morning" (Denza), "Shadows" and "I Love You Truly" (Bond), "Aus Meinen Grossen Schmerzen" (Franz), and "Lullaby" (Vannah).

EDITH L. NILES.

#### Vocalists Sing Songs by Mrs. Freer.

"April," "Apparitions," "Cherry-ripe" and "Song of the Rose," by Eleanor Everest Freer, were sung by Minnie Louise Bergman at the Chicago Friday Club, December 21, with great success; "Apparitions" had to be repeated. Dr. Hugh Schussler, the baritone, gave a song recital at Davenport, Ia., in which he sang some Freer songs, and of them leading papers said:

Three numbers that made the hit of the evening were songs in manuscript publicly presented for the first time in America. They

are by Eleanor Everest Freer, and the last two, "Boat Song," and "Daughter of Egypt," are dedicated to Dr. Schussler. The third of the trio is "She Is Not Fair to Outward View." The songs are tuneful and catchy and artistic.—Davenport Democrat.

The next was a trio of songs by Eleanor Everest Freer, sung from manuscript for the first time in America, "She Is Not Fair to Outward View," "Boat Song" and "Daughter of Egypt." They were each noteworthy, but especially the latter was big and heroic, tremendously effective, showing the wide range of the singer's voice and its dramatic power in the dynamic contrasts. "The Daughter of Egypt" promises to be one of the great concert songs when it is published.—Daily Times.

#### Mieczyslaw Horszowski Plays.

At Carnegie Hall, last Sunday evening, December 30, Mieczyslaw Horszowski, a Polish boy pianist, who has traveled extensively and successfully, gave a recital with the following program:

Gavotte et Variations	Rameau
Sonata, D minor, op. 31, No. 2	Beethoven
Impromptu, A flat, op. 29	Chopin
Prelude, D flat, op. 28, No. 15	Chopin
Mazurka, B minor, op. 33, No. 4	Chopin
Nocturne, D flat, op. 27, No. 2	Chopin
Bolero, C major, op. 19	Chopin
Caprices, op. 3, Nos. 1 and 2	Paganini-Schumann
Marche Funebre	Mendelssohn
Pavillons	Ole Olson
Barcarolle, G minor	Rubinstein
Rhapsodie, No. 8	Liszt

New York has become very much accustomed to youthful musical prodigies, and even such an extraordinarily gifted child as Horszowski is not likely to create more than a passing ripple of interest here, and that chiefly among experts able to appreciate the phenomenon of mature musical gifts in the brain of a boy. The public does not care for exhibitions by musical children, as it proved conclusively in the case of Von Vecsey, the most wonderfully precocious infant virtuoso ever brought to New York.

Horszowski need not worry about his oblique position in this country, for he possesses talents that seem to augur most brilliantly for his future when he shall have arrived at that age where he is supposed to cut his musical eye teeth. At the present time it should be chronicled, however, that he has a limpid, well modulated tone, clear, crisp technique, and a normal, dignified musical conception, free from the usual distressing affectations of juvenile virtuosos. A large audience applauded Horszowski for what he is—a boy of ten or so with great musical and pianistic gifts, who should develop into a first class artist if early promise is as reliable as it was in the cases of Hofmann and Hegner.

#### Musical Announcements in Providence.

PROVIDENCE, R. I., December 29, 1906.

The Boston Symphony Orchestra, with Germaine Schnitzer as soloist, will present their second concert of the season at Infantry Hall on Tuesday evening next.

The Choral Society, of the Stewart Street Baptist Church, Franklin Wood, director, has begun rehearsal of Dr. Stainer's "The Crucifixion." Harold S. Tripp, tenor, of Boston, and Percy L. Smith, bass, have been engaged to sing the solo parts.

The Arion Club presented "The Messiah" as an extra performance last Friday evening. The soloists were Mme. Rider-Kelsey, soprano; Gertrude Edmands, contralto; Kelley Cole, tenor, and Frederic Martin, bass. They were all in good voice and sang admirably. This concert was given in response to numerous requests that had been made to Dr. Jordan, but it was not patronized in a deserving manner. Dr. Jordan deserves considerable credit for his willingness in trying to please the general public in matters of this kind.

Harriot Eudora Barrows, of this city, was the soprano soloist at the Handel and Haydn performance of "The Messiah" on Christmas night at Symphony Hall, Boston. Her performance was smooth and artistic and she received a full share of the honors.

# FRITZ

# KREISLER

## SEASON 1907-8

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## MUSIC IN WISCONSIN.

MILWAUKEE, Wis., December 20, 1906.

The fourth recital of the Wisconsin Conservatory, Saturday evening, December 15, presented the following excellent program:

Toccata, in F, for Organ.....	Bach
Sonata, op. 26, Andante con Variazioni.....	Beethoven
Album Leaf.....	Hofmann
The Magic Month of May.....	Newton
Dost Thou Know?.....	Massenet
Impromptu, op. 90, No. 3.....	Schubert
Andante and Rondo Capriccioso.....	Mendelssohn
A Vision of War.....	Ingersoll
Gondoliera.....	Liszt
Meine Liebe ist grün.....	Brahms
Air of Salome.....	Massenet
Concerto, in G minor.....	Mendelssohn
Molto Allegro con Fuoco, Andante, Presto.....	Minnie Ruboff
Ungarische Tänze, Piano, Violin and Flute.....	Brahms
Miss Marcan and Messrs. Winsauer and Effinger.	

Taking part in a long and varied program on the Sunday afternoon following were: Erma Froemming, Frances Kleinstuber, Edna Campbell, Henrietta Koch, Erma Meckleburg, Winifred Bowie, Louise Mosher, Alice Jorgenson, Charles Vint, Alma Jorgenson, Elsa Luchsinger, W. Frinke, E. Packman, Johanna Streissguth, Gladys McKown, Alyda Hoge, Anna Hummel, Meta Maercker, Florence Reinke, Marie Fossing, Hermann Kollege, Messrs. Kappelman, Frinke, Gieseler and Bumbalek.

Carrie Seyfurth sang among other numbers at the last quarterly meeting of the College Endowment Association, Solveig's song from the "Peer Gynt" suite of Grieg, Hugo Kaun's "Zwei Sträusse" and "Du Meines Herzens Kroenlein," Richard Strauss.

Mrs. Guy Vevier-Williams has been visiting in New York during the last six weeks, and while there filled with much success the position of soprano soloist in the Plymouth Congregational Church of Brooklyn.

A concert was given December 7 at Immanuel Presbyterian Church by the Lyric Glee Club. It was well attended, and the club sang with their usual finish and animation. Especial interest was felt in this performance of the club owing to the fact that Carl Haase acted as conductor in the absence of Mr. Protheroe, proving himself well qualified for the task. The soloists were Bessie Greenwood and Harry Meurer, both of whom gave much pleasure by their artistic work. "Love is the Wind," by Alexander MacFayden, a young Milwaukee composer, was sung by Miss Greenwood, and "Ye Who Have Yearned Alone," by Mr. McFayden, was rendered by Mr. Meurer. Mr. Boston sang acceptably the solo part in a number by the club. Lewis A. Vantine gave a short organ recital preceding the concert, and Charles M. Lurvey acted as accompanist for the club and the soloists.

The program given by Bach's Symphony Orchestra on Sunday afternoon, December 9, was a request program, and because of its added interest and significance on that account we give it entire. The hall was literally "packed," every available seat being taken and the audience was most enthusiastic and appreciative:

Overture, Marriage of Figaro.....	Mozart
Prelude to Parsifal.....	Wagner
Traumerel.....	Schumann
Silver Threads Among the Gold.....	H. P. Danks
Polonaise, from the Opera Mignon.....	A. Thomas
Overture to Robespierre.....	Litolff
Sextet, from the Opera Lucia.....	Donizetti
Peer Gynt Suite.....	Grieg
Daybreak.....	
Asa's Death.....	
Anitra's Dance.....	
At the Hall of the Mountain King.....	
Overture, Tancréd.....	Rossini
Wedding of the Winds, Waltz.....	Hall
Priest's March, from Athalia.....	Mendelssohn

The Milwaukee Maennerchor is keeping up its excellent plan, adopted two years ago, of presenting at each of its concerts one or more soloists of recognized ability and standing. Those chosen for the first concert of this season, the twenty-fifth in its history, were Marie White Longman, contralto, and Dr. Louis Falk, of Chicago, organist. Mrs. Longman possesses a very powerful voice of unusual range and of great dramatic power, a voice suited par excellence for oratorio and for compositions such as the von Löwe ballade, "König Oluf," which closed the first half of the program. Dr. Falk proved a master technician at the organ and won a decided triumph with his numbers. The singing of the Maennerchor under Albert Kramer's remarkably skillful leadership keeps up to the

high standard of excellence now inseparably connected with the society.

The opening of the Jaffé String Quartet, composed of Willy L. Jaffé, first violin; Herman Kelbe, second violin; Albert Fink, viola, and Hugo Bach, 'cello, given at the Athenæum December 10, was a decided success. The members of this new organization and Milwaukee music lovers are to be mutually congratulated on the auspicious entrance into the field of chamber music of this excellent combination. The two quartets, Mozart E flat, No. 14, and Beethoven G major, op. 18, were both notably well rendered. It was intensely interesting to hear this earlier work of Beethoven placed in juxtaposition with the Mozart number. But if the work of the quartet as a whole was especially gratifying, so, too, was the solo playing of one of its members, Albert Fink, in the Saint-Saëns sonata for piano and violin, with that peerless accompanist, Hans Bruening, at the piano. This sonata was given a rendering that was positively captivating, so perfectly was it done and so beautiful the composition itself.

The second quartet evening of the Milwaukee String Quartet was given at the Athenæum this evening before the customarily small anti-Christmas audience, which, however, made its keen appreciation and enjoyment of the program clearly evident. The Beethoven E flat quartet, No. 6, from op. 18, was the first number, rendered in fine ensemble throughout. A pretty little minuet for strings, read from MS., was a graceful tribute to its composer. Daniel Protheroe, who was to have been the soloist of the evening in a group of songs. Mr. Protheroe could not be present on account of illness, but his numbers were most acceptably supplied with solo numbers by Hugo Bach, 'cello, and Ralph Rowland, first violin, both of whom had to respond to encores. Though Alexandre Glazounow's compositions are not unknown here, his novellettes, op. 15, consisting of Alla Spagnuola, Interludium in modo antico, All' Ungherese, Valse, and Orientale, were a most interesting group, original, spontaneous, spirited, keeping one all on the alert from beginning to end, and the quartet put just enough abandon and dash into the rendition to bring these qualities out to striking advantage. This work proved a happy climax to an excellent program.

Marie Schade, the accomplished Danish pianist, showed herself in the concert of the 13th inst. at Conservatory Hall to be a musician of well grounded, scholarly technic, and of sterling qualities on the artistic side. The program, in the first place, was a pleasing one because it presented new or seldom played works. The Beethoven op. 110, so unfrequently played because of its great difficulty, both technically and philosophically, was given a carefully thought out reading that had real instructional value. The group composed of Schumann, variations from sonata, op. 14; Bach, allegro, from toccata, in G minor; Guiraud, allegro de concert; Liszt, "Die Lorelei," valse impromptu, was warmly received and encores.

In a recital given in Merrill Hall, December 15, by Emil Lieblich, the head of the music department of Milwaukee-Downer College, the following program was given:

Prelude and Fugue, in A minor.....	Bach-Liszt
Variations, in G minor.....	Handel
Gavotte.....	Niemann
Etude and Spring Song.....	Neupert
Ende von Lied.....	Schumann
Valse.....	Chopin
Melange in the Wood.....	Goetz
Afterwards Love.....	D'Hardelot
Romance, op. 41.....	Raff
Fantaisie, Polonaise.....	Raff
Barcarolle, op. 37.....	Moszkowski
Menuetto, op. 33.....	Moszkowski
Etude, op. 34.....	Moszkowski

Two intervening song groups were rendered by Mrs. Pierron-Hartmann, mezzo-soprano, who has a very sweet and pleasing voice, and furthermore enunciates perfectly. The French group of Reynaldo Hahn and Massenet were delightfully sung in that regard.

The Arion Club has announced the names of the quartet who will sing the solos in the coming performances of "The Messiah," to be given December 27. This announcement arouses unusual interest, as this group of artists is a remarkably talented one. The names of the soloists are Mabelle Crawford-Welpton, contralto; Marie Stoddart, soprano; Reed Miller, tenor, and Tom Daniell, bass.

E. A. STAVRUM.

## JANESVILLE.

The accompanying programs for the fourth and fifth concerts of the Apollo Club given November 26 and December 10 respectively, speak surpassing well for the work of this club. Both programs were a decided success.

PROGRAM, NOVEMBER 26.

(In charge of Mrs. John G. Rexford.)

Scherzo Fantastique.....	Nicodem
The Day is Done.....	Carter
Misses Burch, Treat, Peters and Josephine Treat.	

Songs—	
The Pine Tree.....	Salter
A Little While.....	Salter
The Danza.....	Chadwick

Mary Peck Thompson.

Suite, for Violin and Piano, op. 44, two movements, Allegro	
Resolute, Scherzo Vivace.....	Schubert
Ellen Crandall, Alberta Crandall.	

Songs—	
Jeunes Filles.....	Old French
Vous dansez Marquise.....	La Mairie
Waldeszauber.....	Herman
Mary Peck Thompson.	

Song Cycle, Eliland.....	Alexander von Fielitz
Silent Woe.....	
Frauenwuth.....	
Roses.....	
Secret Greeting.....	
On the Shore of the Lake.....	
Child Voices.....	
Moonlight Night.....	
Dreams.....	
Anathema.....	
Resignation.....	

Miss Peters at the Piano.

Story read by Miss Carter.

Roy Carter.

Bridal Chorus, from The Rose Maiden.....	Cowen
Mesdames Putnam, Kneff, Rexford, Miss Nott, Messrs. Taylor, Garbutt, Van Pool, Adkins.	
PROGRAM, DECEMBER 10.	
(In charge of J. S. Taylor.)	

The Star of Love.....	Buck
Lotus Male Quartet.	

Carmena.....	H. Lane-Wilson
Bessie Burch, Josephine Treat.	

O, Had I Jubal's Lyre.....	Handel
My Love's An Arbutus.....	Stanford
Nymphs and Shepherds.....	Purcell

Lillian French-Read.

Carnival Scenes.....	Schumann
Preamble, Valse Noble, Coquette, Chopin, Reconnaissance, Paganini, Pause, Marche des Davidbundler, Coute les Philistines.	
Anne Slaymaker.	

Aria, from Joan of Arc.....	Tchaikowsky
Lillian French-Read.	

Nellie Gray.....	Arr. West
Lotus Male Quartet.	

My Lover is a Weaver.....	Hildach
Songs My Mother Taught Me.....	Dvorik
Impatience.....	Schubert
Secrecy.....	Wolf

Lillian French-Read.

The Horn.....	Flegler
Irish Weavin' Song.....	Airlie Dix

Geo. G. Paris.

Cinderella, a Cantata for Women's Voices.....	Abt
Sopranos, Mrs. Rexford, Mrs. Kneff, Miss Pond, Miss Burch, Miss Woodman; altos, Mrs. Putnam, Mrs. Clark, Mrs. Taylor, Mrs. Roesling, Miss Treat, Miss Nott.	

Reader, Mrs. J. F. Pember.

J. S. Taylor, Conductor.	Accompanists, Ada Pond, Pearl Peters.
Beloit.	

The month of November was a busy one for the musical people of Beloit. The Treble Clef gave an interesting concert, of which the program follows. The most notable feature of this concert was the playing of Schumann's "Carnival" by Annie Slaymaker, who is a conscientious worker and a student of promise.

Concerto, op. 11.....	Chopin
Miss Kneller, Miss Croft.	
To Be Sung on the Water.....	Schubert
Miss Roadhouse.	

Three Flower Songs—	
The Clover.....	Mrs. H. H. H. Beach
The Yellow Daisy.....	Mrs. H. H. A. Beach
The Bluebell.....	Mrs. H. H. A. Beach
Treble Clef.	

Carnival.....	Schumann
Preamble, Pierrot, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Replique, Chiarina, Chopin, Reconnaissance, Paganini, Marche des Davidbundler.	

Miss Slaymaker.

The Night Has a Lyre of Gold.....	Whelpley
An Afghan Love Song.....	Morgan

Miss Benney.

Whistling Solo, The Daisy Polka.....	Arditi
Paul Fairchild.	

Song Cycle, Eliland.....	Von Fielitz
Mr. Ball.	

Good Night.....	Goldberg
Treble Clef.	

Director, Rowland E. Leach. Accompanist, Mrs. J. C. Rood.

Arrangement of Program, Miss Pollock, Miss Royce.

Louise E. Rood, soprano, gave a song recital in Memorial Hall recently. Her singing was artistic, her rendition of "Rejoice Greatly," from "The Messiah," being worthy of praise. She was ably assisted by Ella Kneller, pianist.

Rejoice Greatly, Messiah.....	Handel
Prelude and Fugue, in B flat (No. 21, Peters).....	Bach
Du bist die Ruh.....	Schubert
Auf dem Wasser zu Singen.....	Schubert
Hark! Hark! the Lark!.....	Schubert
Sonata, op. 2, No. 1 (first movement).....	Beethoven
Shougge, Shou My Bairnie.....	Henschel
Nymphs and Shepherds.....	Purcell
They Say.....	Alberto Randegger
With Sweet Lavender, from New England Idyls.....	MacDowell
Indian Idyl, from New England Idyls.....	MacDowell
The Joy of Autumn, from New England Idyls.....	MacDowell
April Morn.....	Robt. Batten

"The Messiah" was given December 12 by the College Musical Association, the soloists being Ruby Garlick,

soprano; Richard Moore, tenor; Maurice Rowell, bass, all of Beloit; and Jennie F. W. Johnson, contralto, of Chicago. The latter possesses a large and beautiful voice, and her singing was greatly enjoyed. Rowland E. Leach was concertmaster, Ethel Stowe accompanist, and Walter Allen organist.

The Girls' Glee Club of Beloit College did very good work at the last concert. The program follows:

Cupid's Lottery	Platte
Glee Club.	Schubert
Serenade	Quartet.
Reading, The Night Run of the Overland	Peake
Miss McBride.	
Solo, Love's Entreaty	Hawley
Miss Eustis.	
The Night Has a Thousand Eyes	Rogers
Ebb and Flow	King
Glee Club.	
Sleep Time, Ma Honey	Howells
Glee Club.	
Solo, Nymphs and Fauns	Bemberg
Miss Garlick.	
Legends	Mohring
The Criss-Cross Baby	
Quartet.	
Reading, The Mustard Plaster	Fielding
Miss McBride.	
The Message	Goldmark
Glee Club.	

#### Madison.

The Sixty-third Student Recital of the University of Wisconsin School of Music was given by pupils of Miss Regan and Mr. Bredin on December 13. The program rendered was:

Sonata, op. 13 (first movement)	Beethoven
Anna Rueth.	
Toreador Song	Couchois
Franklin Horstmeier.	
Murmuring Zephyrs	Jensen
Flora Gilman.	
Bridal Procession	Grieg
Vinnie Anderson.	
The Bird and the Rose	Horrocks
Mrs. Howard L. Terry.	
Hark! Hark! the Lark!	Schubert-Liszt
Margaret Johnson.	
September	Charlton
Adeline Nelson.	
Invitation to the Dance	Weber
Sarah Morgan.	
Die Lorelei	Liszt
Lucile Comfort.	
Concerto in C minor	Beethoven
Frank Waller.	
Orchestra parts on second piano by Miss Regan.	
E. A. STAVRUM.	

#### Clarence Eddy's Canadian Tour.

Clarence Eddy left New York three weeks ago for the West, and after giving organ recitals in Brockville and Ottawa, Can., and Hancock and Calumet, Mich., and Minneapolis, Minn., proceeded to Calgary, in Alberta, Can. En route he was snowbound for fifty-eight hours and had nothing to eat for an entire day. The snow was banked along the railway track higher than the cars. The organist was subjected to many hardships, and his experience in the frozen regions of the Northwest long will be remembered. Despite these evil meteorological conditions, however, Mr. Eddy enjoyed a large measure of success. In Calgary, a thrifty city of 20,000 inhabitants, he played a new three-manual organ, made by the Kahn-Warren Company, to a large audience. The following day he played a four-manual organ, made by Casavant Brothers. These instruments, declares the organist, are equal to any organs he ever played.

On his way from Canada to New York Mr. Eddy played Sunday night in Convention Hall, Buffalo, to an immense audience.

Next week Mr. Eddy will start South on a long tour, which has been booked for him by Haensel & Jones.

Criticisms of his recent appearances at Halifax, N. S., and Easton, Pa., are as follows:

In its own way organ music has a place second to no other form of musical expression, and the music lovers of this city do not have frequent enough opportunities of enjoying it. There are many fine instruments among the churches, but they are as a rule used only on Sundays, and then for little else than accompaniment to the voice, so that but small opportunity is afforded of showing of what beautiful music they are capable. The people of Park Street Church are therefore to be commended for their happy thought in giving a week day recital, and their enterprise in bringing a musician of the eminence of Mr. Eddy. The church was well filled. The program was well selected to display the various capabilities of the instrument. One thing in particular was noticeable: one of the undoubted defects, or rather dangers, of the organ is that it is so perfect a machine for the production of musical sound that it is difficult to prevent its music having a somewhat mechanical character. Of this there was absolutely no trace in Mr. Eddy's playing. In delicacy, variety and expression it had all the charm of a good orchestra, to which a further resemblance was added by his skillful use and blending of the various stops. Throughout it was a musical treat of a high order.—Halifax, N. S., Evening Mail.

Mr. Eddy is a recognized master of his instrument. Park Street Church organ, which was but newly installed last year and is a very sweet toned instrument, gave him good scope for the display of his powers. It was a rare treat, for Halifax people have in general very little chance to hear to talented a musician and so skillful an organist. Mr. Eddy has no mannerisms, but plays with the conviction

of a master. He has made the organ a life study, and this is abundantly evident in his playing. The second number, consisting of a minuet and a gavotta, were much enjoyed, as was also the "Curfew," and in every selection he was heartily applauded. In several of the selections Mr. Eddy's manual and pedal technique was enormous. In Guilman's fifth sonata, which was dedicated to Mr. Eddy, we heard him at his best. It was really fine playing, and his finger technique, pedaling, register and conception were alike magnificent.—Acadian Recorder, Halifax, N. S.

The audience sat spellbound through the "Pilgrims' Chorus" and burst into rapturous applause at its conclusion. Some critics have told us that Wagner's operas had no more music about them than the melody of sounds that rises from a boiler shop in full operation. The conclusion is different on hearing Mr. Eddy's rendition on the organ of the chorus from "Tannhäuser," which, by the way, is arranged by himself, to an evident gain in coloring. Mr. Eddy impresses his art upon listener and observer in every touch and move. He has the spirituelle look of one of the patriarchs. His personality seems to glow at the organ, and the music as drawn from the organ last night was smooth and soothing in effect. In technique Mr. Eddy was pleasing, a marvel to the laity, and a revelation to the enlightened.

"Am Meer," another arrangement of Eddy's, by Schubert; Guilman's "Lamentation" and Horman's "Curfew" were other striking organ numbers. Grace Morel Eddy's contralto of pleasing quality and tone was heard to advantage. The grand air de Salome from "Herodiade" gave it range, and an encore was demanded of her second number, the slumber song with which she responded completing a very good impression.—Easton, Pa., Daily Argus.

Mr. Eddy proved his mastery of the organ at every point. His handling of manuals, stops and pedals was wonderful and his technique and versatility unsurpassed. His selections were of the highest type, and from Bach's famous toccata in F major to the new "Triumphal March," by Alfred Hollins, it was a revelation of the possibilities of a modern pipe organ in the hands of the acknowledged leader among the concert organists of America. Mr. Eddy's arrangement of Schubert's "Am Meer" and of the beautiful "Pilgrims' Chorus" of Wagner, were delightful, and Bartlett's suite in C major, and "Lamentation," by Guilman, were rendered with the highest kind of art.—Easton, Pa., Daily Express.

Below are some recent press notices:

A large assemblage of music lovers heard the twenty-second free organ concert at Convention Hall yesterday afternoon. It was given by Clarence Eddy, well known as one of the most eminent American concert organists. His program was an excellent one, including standard selections from Bach, Schubert, Wagner, Whiting, Guilman and a new triumphal march by Alfred Hollins, the famous blind composer, and organist of St. George's Free Church, Edinburgh. Mr. Eddy also gave new productions by American composers, including a splendid suite in C major, by Homer N. Bartlett; "Wedding Chimes," by Lucien G. Chaffin, formerly of Buffalo, now of New York, and "The Curfew," by Edward I. Horsman, also of New York, the musical critic of the Herald. Mr. Chaffin's composition is especially pleasing and effective. The entire program was played in the veteran organist's usual brilliant style, and was greatly enjoyed.—Commercial, Buffalo, N. Y.

The inaugural recital on the new organ at the First Reformed Church, given on Tuesday evening by Clarence Eddy, the well known concert organist, was an occasion of rare musical enjoyment. The audience was a large and appreciative one and the recital was one of the most brilliant and finished ever given in Easton. Mr. Eddy admirably demonstrated the wonderful possibilities of the new instrument, and in making out the program it was evident that the numbers were chosen which would give the most possible variety.

The first selection, Bach's toccata in F major, gave Mr. Eddy an opportunity to show the pedal movements and combinations of the organ. In every number on the program his work was of the highest order and created much favorable comment. His rendition of the "Pilgrims' Chorus" from Wagner's "Tannhäuser," with its soft introductory passages and succeeding loud swelling strains was undoubtedly the artistic gem of the evening. In addition to the delightful playing of Mr. Eddy, the program included solos by his wife, Mrs. Grace Morel Eddy, contralto, and by Howell S. Zulick, of Philadelphia, tenor.—Free Press, Erie, Pa.

#### MUSIC IN DETROIT.

DETROIT, Mich., December 27, 1906.

During the month of December four concerts of unusual merit were provided for the edification of our music lovers. Alexander Petschnikoff, violinist, appeared on the 4th inst. under the auspices of the Tuesday Musicales. Saint-Saëns appeared on the 12th in a piano recital and was assisted by Henry Ern, violinist. The following evening Emma Eames gave a song recital at Harmonie Hall, while on the same evening Charlotte Maconda appeared as soloist with a local orchestra at Light Guard Armory. On the 14th the Church Choral Society, under the direction of Frederick Alexander, gave its first concert of the season, assisted by Julian Walker, basso.

Christmas was generally observed by special musical services in the churches Sunday, December 23. The number of attractive services arranged makes it impossible to go into detail. At the Jefferson Avenue Presbyterian Church the Christmas program will be given next Sunday, December 30. At that time George B. Nevin's delightfully melodious cantata, "Adoration," will be given by the choir, consisting of Mrs. Frederic W. Brown, Mrs. C. A. Parker, Charles A. Parker, Dr. Francis H. Greusel, director. They will be assisted by Mabel Gray, Winifred Parker, Frederick Sevald, Allan Wallace and the Young People's Choral Society. Anton Dailey is the organist.

The Cornell Glee, Banjo and Mandolin Clubs will give a concert at Harmonie Hall this evening. J. E. D.

#### Rudolph Ganz Arrives.

Mr. and Mrs. Rudolph Ganz arrived from Europe early this week, and after spending a few hours in this city, resumed their journey to Chicago.

#### MUSIC IN CINCINNATI.

CINCINNATI, Ohio, December 29, 1906.

A well constructed program, with psychological sequence and a dash of romantic idealism, was prominent in yesterday's third symphony concert, in Music Hall and in spite of its length it was uncommonly pleasing and interesting. It was the first time during the present season that the divisions worked so harmoniously together, with an excellence of ensemble and tone blending that did not emphasize one above the other, but held them all in equal balance and merit. While the unfinished symphony of Schubert is familiar to Cincinnati concert goers, it is a work of such transcending genius that its repetition does not occur often enough. Perhaps no other symphony that was ever written is so naturally and spontaneously worked out to the underlying musical thought. It seems to reflect the very character and soul embodiment of Schubert himself. Mr. Van der Stucken gave it as a labor of love—as one who has studied Schubert and has fully comprehended the depth of his idealism.

With the orchestra in the best of form he succeeded in giving the symphony a reading—broad, soulful, sympathetic—one that would challenge the competition of any previous performance. The dynamic contrasts in the first movement were imposingly sustained. Noteworthy was the beautiful solo by the 'cellos in the exquisite second theme, which is generally conceded to be one of the most inspired melodies ever written. In the second movement the expression of mood and manner was given with striking fidelity to the sentiment. The coloring so natural to Schubert's tone poem was put on with an artistic brush. The sweetness and mellowness of the woodwind deserve special mention, for it enters so largely into the fabric of the composition.

While Schubert's idealism appealed to the classic taste, there was a modern idealism realized in the tone poem "En Saga," by Jean Sibelius, that was delightfully novel and refreshing. In its reading the orchestra did itself proud, while Mr. Van der Stucken's conception was lofty and highly poetic. The tone poem itself is a real chapter from Finland's sad and unhappy history. A vein of national sorrow and tribulation seems to run through the entire composition, but it is so ingeniously and almost mystically wrought that it never tires by sameness. On the contrary, it pulsates with life and interest from the beginning to the close. The orchestra gave its historic message a forceful interpretation, with fine gradations of light and shade—a very climax of subtle effect being secured at the close.

The opening number—Handel overture, D major—adapted for modern orchestra by Franz Wuellner, was given with its inherent majesty and pomp, so well fitted to the splendor of the old English courts. The concert closed with the Karl Mueller-Berghaus arrangement of Liszt's polonaise No. 2, which was given with splendid crescendos and towering climaxes.

Francis Macmillen, violinist, who played the Mendelssohn concerto with orchestra, and as a solo group a romance by Sinding and Paganini's "Hexentanz," covered himself with glory.

The performance on Christmas night of "The Messiah," in Music Hall, made local history. Not since the Christmas season of 1890, sixteen years ago, had it been given under the auspices of the Music Festival Association, whereas before that time it was customary to give it annually, or at least at frequent periods. Its resumption this year by this same association therefore marked an event in the musical history of this city. From another standpoint its resumption was noteworthy, because, under the direction of Mr. Van der Stucken, it was presented in somewhat different shape than in previous years.

Aside from the usual "cuts" made in the concert performance of Handel's oratorio, it must have been appalling to some of the old timers in the audience that the entire chorus, "All We, Like Sheep," was outlined. Mr. Van der Stucken did it all with design and with that appropriation of generous liberty which seems to be the privilege of the great modern conductors and musicians of the present day. The object was to establish unity in the different parts of the work, the subject being divided as follows: First, the promise of the Redeemer; secondly, His advent and birth; thirdly, His suffering and crucifixion; fourthly, His resurrection and glorification in the preaching of the Gospel. In order to harmonize the two first parts of the promise and birth the better he took the connecting instrumental part—the "Pastoral Symphony"—in a faster tempo than the conventional one. In the chorus work Mr. Van der Stucken supported the main body—consisting of some 225 voices, with a solo chorus of forty-three—and thus secured a variety of expression and tone color which it would have been impossible to obtain otherwise. With this material in hand—not great in numbers, but superb in quality—a result was achieved that reached a high ideal. Without going into any comparisons it may be safely said that it would be difficult to equal such a performance by any records of the past. Not once did Mr. Van der Stucken disturb the unity and inspired beauty



of the oratorio. From beginning to end it never ceased to be a solemn religious majesty of music—something like Handel himself would have conceived in its performance. Perhaps the chorus asserted its best powers in the "Behold, the Lamb of God." The tone blending, expression and quality were indeed marvelous. But in the difficult fugues, too, such as "Behold and See If There Be Any Sorrow," and the final "Amen," the chorus maintained a clearness in the phrasing and certainty in the attack that was convincing. The solo and chorus, "For Unto Us a Child Is Born," swept on with beautiful crescendos to a genuine climax. No one, excepting he made a close study of the Scriptural text and became imbued with its meaning, could have placed such telling emphasis and accents as did Mr. Van der Stucken in his interpretation. The "Hallelujah" chorus was given with overwhelming verve, precision and towering climax. At its close, and at the close of several chorus numbers, Mr. Van der Stucken and the chorus and orchestra were given an ovation by the audience.

The Symphony Orchestra was entirely in keeping with the excellence of the chorus work—giving a sympathetic, uplifting support to the oratorio. Both the overture and "Pastoral Symphony" were beautifully played. The organ parts were played with much taste and skill by Adolph H. Stadermann, and the other accompaniments supplied artistically by Mrs. Tyler Plogstedt.

A high meed of praise is deserved by the quartet of soloists—Mrs. Viola Waterhouse, soprano; Mrs. Taylor-Jones, contralto; Evan Williams, tenor, and Herbert Witherspoon. Mr. Williams sustained himself as a consummate artist in the opening aria, and particularly in the recitative and aria "Behold and See," as well as the last, "Thou Shalt Break Them."

He understands the value of making his English understood and his enunciation is perfect. Besides, he sang with the true oratorio spirit and with marvelous breadth and tenderness. Mrs. Taylor Jones sang with the deepest of feeling—with simplicity and sincerity. Her aria, "He Was Despised," was like an inspiration from the sanctuary—pure in sentiment and rich and soulful in expression. Mrs. Waterhouse has a voice of carrying power and absolute purity, but she emphasizes too strongly and lacks the religious conviction and emotional temperament in her interpretation. Mr. Witherspoon sustained himself as a wonderful artist in all his work—especially in the trumpet aria—the trumpet solo being finely executed by Ferdinand Weiss, of the orchestra.

Mrs. McAlpin will present her class in an operatic and dramatic recital the second week in January. Easter week she will produce the dramatic students in "A Midsummer Night's Dream," by Shakespeare, with the musical setting by Mendelssohn. Mrs. McAlpin has designed the forty costumes, and is busy selecting the stage equipments and electrical effects.

Emil Wiegand, violinist, will give a recital Thursday evening, January 17. He will have the assistance of Louis Waldemar Sprague, pianist, a pupil of Hans von Bülow. J. A. HOMAN

## VIENNA.

VIENNA, December 16, 1906.

This has been a month weighted heavily with Von Dohnanyi, Pugno, Karl Klein, Emil Sauer, Leopold Godowsky and two notable Schumann memorial concerts.

Von Dohnanyi began, Monday evening, with the Liszt B minor sonata. He was indisposed and somewhat weakened, which gave the more prominence to the temperamental side of his playing. Temperament is certainly a Dohnanyi quality. And throughout his interpretation was never wearying, always delightful and poetic. The Liszt sonata was given with genuine dramatic feeling. The Brahms numbers were the E major intermezzo, B minor capriccio, and the E major rhapsody. The audience was delighted with the seldom heard C major sonata. The last number was the Schumann "Carneval." The hall was crowded. Dohnanyi reappears on the 29th and will play his "Winterreigen."

The Vienna Concert Verein paid magnificent homage to Schumann. The great Robert Schumann is gone now fifty years. The homage was befitting. Ferdinand Löwe directed and Raoul Pugno was the soloist. Two evenings were dedicated, the first devoted to symphonies, the second to songs. The Verein orchestra is not of the best, but Löwe does wonders with it. The works were well chosen, being the great second symphony with the horns, the D minor symphony and the A minor piano concerto. The genial and popular Pugno felt honored and was buoyantly enthusiastic. He was in good form and played with spirit. His delicately rounded technic is well suited to the beautiful concerto with its swiftness and enchanting airs. Pugno responded to encores with a Schumann "Nachtstück."

The next evening, in the smaller Verein Hall, the society gave a Schumann "Lieber Abend." The soloists were

Ludwig Hess and Clara Rahn, with Director Löwe at the piano. Among the sixteen songs were "Mit Myrthen und Rosen," "In der Fremde," "Der Arme Peter," "Intermezzo," "Der Hidalgo." Löwe contributed also the C major fantasia. The affair was well attended. The audiences of both evenings were appreciative and showed their warm feeling for Schumann and his music.

Schumann's "Das Paradies und die Peri" will be presented next Monday.

For a stranger, Karl Klein, the young American violinist, was greeted by rather a large audience in the Music Verein Hall Thursday evening. His "taking" manners and a personality which we find reflected in his playing delighted his listeners. He has temperament and the other makings of a great violinist. His program was ambitious the Bach E major concerto, Brahms' D major concerto and Lalo's Spanish symphony. Throughout his beautiful singing tone was a distinct feature.

Emil Sauer received a rare sort of ovation at his recital Friday. He was forced to play encores long before the finish of the program. The Music Verein was crowded. The program aided him in displaying his tremendous technical powers, it being composed of the Bach D minor organ concerto, Sauer's own first sonata, the Schumann "Carneval," Chopin's G minor ballad and Liszt's "Don Juan" fantasia. The enthusiastic reception attests to the popularity of Sauer in Vienna, where for years he has taught the highest pianist class of the Imperial Conservatory.

Another giant, Leopold Godowsky, appeared before another large audience in Music Verein Hall on Saturday. Godowsky always has large audiences and always receives enthusiastic ovations in Vienna.

His program certainly did not lack in variety. In beginning the set of Rameau pieces he made one forget his technical powers. Instead of pounding the Brahms rhapsody, op. 119, No. 4, he gave it with breadth of style and restraint. Godowsky delights in difficulties, as was proved by his own arrangement of Henselt's "If I Were a Bird" and the paraphrase of Strauss' "Artist Life." Other numbers were the seldom heard Beethoven sonata, op. 81; Chopin's B minor sonata and some Scriabine etudes. The features of Godowsky's art are his technical powers, his restraint of them, and his full, round tone.

On account of the Sauer and Godowsky recitals, I was unable to hear Alberto Jonas, who appeared in Ehrbar Hall on the 23d, and Von Dohnanyi, who, as soloist of the Pfitzner Quartet, participated in the Mozart B major trio (in Bösendorfer Hall). Both enjoyed distinguished successes.

Laufman de Harrack, a native of Cleveland, Ohio, who has been abroad studying music in Berlin and Vienna for several years past, who has also become known to the music loving public through several songs of his composition, which show great talent and have been sung repeatedly in public, has just returned to the Austrian capital after a most successful concert tournee in the Balkan States. Mr. de Harrack's successful piano recitals in various cities of Europe have been noticed in American journalism, musical and otherwise. His last tour Mr. de Harrack undertook in the company of Mme. Bacz-Marli, a singer of Continental fame. Here are two recent excerpts from leading papers of Belgrade, the Servian capital, after the concert given in that city by the above mentioned artists:

The Srpska Zastava says: "Lovers of genuine art enjoyed a rare treat yesterday. Mme. Bacz-Marli and Laufman de Harrack, the latter a well known American pianist, stopped here on their way to Constantinople yesterday and gave us samples of their art calculated to satisfy the most severe of critics. The program was classical. Mr. de Harrack's brilliant technic, coupled with the most delicate expression, met with enthusiastic appreciation, and Mme. Bacz-Marli's sweet and pliant voice, which she manages with the utmost skill, showed that she fully deserves her reputation. The Koloratz Music Hall, where the concert took place, was crowded to its utmost capacity, and a distinguished audience thoroughly enjoyed the artistic performance. Among those present, Prince Alexander, of Servia, was noticeable as an attentive listener. The artists would fill a general desire were they to arrange for a second concert in our city, where good music is greatly appreciated. They may well be satisfied with their success."

The Vecernje Nevoszi writes: "With the appearance last Saturday of the singer, Mme. Bacz-Marli and the American piano virtuoso, Laufman de Harrack, the concert season was initiated in the happiest manner. The large and distinguished audience that filled every bit of available seating and standing space in the vast Koloratz Music Hall followed the performance of the two artists with the deepest attention, and a storm of applause broke forth at the close of each number. Prince Alexander was present as representative of his father, King Peter of Servia. M. MARVIN GODZINSKY.

## SYRACUSE.

310 NIXON STREET,  
SYRACUSE, N. Y., December 28, 1906.

The Syracuse Music Festival Chorus, assisted by the Syracuse Symphony Orchestra and a quartet of out of town soloists, gave a commendable performance of "The Messiah" at the Wieting last evening. The audience was of a size to encourage the festival directors to make the Christmas presentation of Handel's masterpiece an annual event. The greatest praise for the artistic success of the concert is directly due to the chorus and its efficient director, Tom Ward. I doubt whether the chorus has ever sung with such good tone quality and accurate technical execution as it did last night. There were times, notably in "His Yoke is Easy" and "Lift Up Your Heads," when the singers did not pay strict attention to the beat, and the result was heavy. Aside from this lack of dash and buoyancy in these two choruses the work was excellent. In the "Hallelujah Chorus" and "Surely He Hath Borne Our Griefs" the attacks were nearly perfect, while the nuances of volume and color were admirably brought out. When each singer in the chorus strives for more verve and spirit the 1907 chorus will undoubtedly be "the best ever." The orchestra made its second public appearance at this concert. While not at all times sure of their parts, and apparently unfamiliar with accompanying, the work was promising. When these men have more opportunities for rehearsal and greater experience in the varied kinds of orchestral playing, the Syracuse public will hear music that will be worth while. The nucleus is there and results are bound to spring from it if only the proper encouragement and support is given.

To the soloists also words of thanks and praise are due. Adah Campbell Hussey, the contralto, easily carried off the honors. Hers is one of those rich, luscious, sympathetic voices which are as rare as they are beautiful. Miss Hussey sang with perfect vocal control and with abundance of deep, religious fervor. Her singing of "He Was Despised and Rejected" we will not soon forget. Alice Merritt Cochran has a soprano voice of much beauty. Her style and technical equipment marked her as a singer of ability. "Rejoice Greatly" and "I Know That My Redeemer Liveth" were sung with deep feeling and fluency and power. The tenor, William E. Wegener, and the bass, John L. Knowles, impressed by their sincerity and feeling and musicianship rather than by the natural quality of their voices.

The music event of the past week was the piano recital by Louis Baker Phillips, at Crouse College. Mr. Phillips gave a highly satisfactory exhibition of the well schooled pianist, with more temperament than is expected of a professor at the university. The pianist played as his first number, the Beethoven sonata in C minor. A Brahms ballade and a prelude by Stojowski followed. Many admitted that the gems of the program were the Chopin "Berceuse," and a Chopin impromptu. The Rubinstein "Staccato Etude," was played at tremendous speed. The program closed with brilliant performances of the Liszt etude in B flat, and the stirring polonaise in E major. Mrs. William Berwald, soprano, sang "Elsa's Dream," from "Lohengrin," and a group of songs by Mr. Phillips—Merza, "Thou'rt Like Unto a Lovely Flower" and "Spring." The singer displayed a voice of fine lyric quality, and much taste and skill in her vocalization. Mr. Phillips' songs are notable for their melodic charm.

H. Morton Adkins, baritone at the First Baptist Church and an instructor in the College of Fine Arts at the university, gave a recital at Crouse College recently. Mr. Adkins has a pleasing, well controlled voice of good range and power. Since his last appearance his voice has taken on a greater solidity and more mature development. Without seeming too mechanical, Mr. Adkins gave very close attention to the details of his interpretations and showed that artistically and vocally he was well equipped. In the Italian, German and French songs he displayed equal facility; his enunciation at all times was also noteworthy. Harry Leonard Vibbard gave material assistance to the singer by his inspiring accompaniments. Mr. Adkins' program appeared in this column last week.

The organ recital of Harry Leonard Vibbard, at Crouse College, attracted a large audience.

Professor Vibbard presented an artistically arranged program in an artistic manner. In reviewing one of this organist's recitals one forgets the means in the contemplation of the ends. An ardent devotee to his instrument and a musician of maturity and long experience, he makes every note have meaning and charm. The individuality evident in each phrase marks Professor Vibbard as a purely subjective player.

Few organists would attempt putting on their programs in this city a work of the length and scope of the "Sonata on the Ninety-fourth Psalm," by Reubke. The prolonged applause which greeted this number testified in a conclusive manner to the ability of the performer. The great range of color, manner of development and the technic

shown in its execution made this work in the hands of Professor Vibbard a great symphony. His treatment of it was thoroughly orchestral. Rarely has such masterful playing been heard in this city. The other numbers were also well played but they were somewhat overshadowed by the Reubke number. A new song, still in manuscript, by Albert K. Mack, was sung by Irene Hichborn Foster, soprano. Mr. Mack has called the work "The Song of the Shulamite." In nature and development it is somewhat Wagnerian. Much talent and some very good ideas are shown in the song. It will prove an effective number for sopranos in recital work. Miss Foster showed herself to be a capable vocalist in this and in a group of songs later in the evening. Since coming to Syracuse her voice has taken on a new beauty and smoothness. Miss Foster should be heard more frequently.

There is an opening for a good contralto at the First Presbyterian Church in this city for next season. Marie Lindermer Davis, for several years contralto at this church, has been studying in Europe for the past year and writes to Syracuse friends that her teachers have advised her to sing soprano parts hereafter. Mrs. Davis has always had a voice of great range but has made use of her lower notes almost exclusively. She is expected in Syracuse about the middle of this month.

Mrs. John A. Nichols, Jr., William Alexander Snyder and Richard Grant Calthrop will remain at the First Presbyterian next year. Blanch Atherly Calthrop, of 743 South Crouse avenue, is the organist.

Annie S. Eaton arranged an interesting program for the Morning Musical's recital last Wednesday morning.

Good news has been given out by the directors of the Music Festival Association. Walter Damrosch and the New York Symphony Orchestra and Madame Sembrich have already been engaged for the 1907 festival. A number of other prominent soloists are being negotiated with. The probable dates are May 6, 7 and 8. Saint-Saëns' "Samson and Delilah" and the "Stabat Mater" will be two of the choral works to be presented. A symphony concert and a concert devoted to the works of Wagner will also be features.

This new orchestra and better soloists should create new interest in the coming festival and should make the financial success certain. The directors have shown good judgment so far and there is no reason why the 1907 festival should not be the best ever. Director Ward is busy rehearsing the chorus, which now numbers 250 voices.

The George W. Clark Music House has inaugurated a series of fortnightly complimentary recitals to be given during the winter. They are delightfully informal affairs where everybody has a chance to hear good music and at the same time feel very comfortable. They answer a two-fold purpose, in that they advertise the firm's business and bring about a more congenial feeling among the local musical fraternity. The first program was given by Louis Angeloty, violinist; Mable La Favor, contralto, and Samuel J. Betts, Jr., pianist. M. Angeloty is a Hungarian and comes to this country with an excellent European record. His technic is brilliant and his interpretations reveal much taste, but his tone seemed hard. Miss La Favor has a powerful contralto voice of good timbre, which she uses with much skill. She sang several dainty little songs in a charming manner. The possibilities of the piano player were shown to excellent advantage by Mr. Betts. That an intelligent performer can accomplish some very good results was conclusively shown. Numbers like Sinding's "Frulingsrauschen," and the Chopin ballade, in C, were played with exquisite phrasing and tone color.

Programs and notes for this column must reach me before Thursday noon, preceding publication. They should be sent to 310 NIXON street, or telephone 3280. Single copies of THE MUSICAL COURIER can be obtained at Clark's music house.

FREDERICK V. BRUNS.

## MUSIC IN HOLLAND.

THE HAGUE, December 20, 1906.

In my last letter I spoke of Kate Goodson. Since her appearance, three artists bearing English names made their first bow before the Dutch public. First came Miss Gertrude Peppercorn, who gave recitals on the piano and played also at Amsterdam with the Concertgebouw Orchestra. She was immediately classed very highly. Then came George Hamlin, who scored a big success in an afternoon concert of the Residenz Orchestra. The third was Marie Hall, who gave concerts with Miss Basche, a Vienna pupil of Sauer. Miss Hall made an excellent impression, especially in Bach's "Chaconne." She told me she was to go to America in February with Miss Basche, a young pianist of great power.

It would be no good to speak of all artists who are coming to our shores. Happy those who have time and

money enough to hear all, unfortunate the critics who are obliged to do so. Let me name these greatest: Ysaie, Marteau, Carreño. Among newcomers there were the Russian violinist, Michael Press, the Belgian violinist, Mathieu Crickboom, and the young Hungarian violinist Stefy Geyer. Pugno is in this country now; Diemer was here before him.

At the concert of the Cecilia, our choral society (males only), the leader, Vollmar, introduced there for the first time a sacred cantata by Loewe, "The Iron Serpent," a strong work. Of other interesting first performances, let me name that of Paul Juon's symphony, by Mr. Viotta. It did not fulfill the expectations former works of that composer had aroused. In January, Mr. Van Inylen will give us Reger's "Serenata," that has found very appreciative audiences in Germany. About the symphony of Moor, the opinions at Amsterdam were divided and less favorable on the whole than those at Berlin.

Our French Opera gave us a revival of Offenbach's "Contes d'Hoffmann," which was a big success for Mlle. Simony. The Italian Opera gave us occasion to hear and admire Gemma Bellincioni in "Fedora" and "Traviata." Though her voice is not in its prime and in fact cannot well bear the strain of the singing of a whole night, Signora Bellincioni is one of those artists who cannot be forgotten because she acts her parts as though they were herself, and not merely roles. It is said that she will return to us, in order to appear in "Salome," but I do not think that likely. The drama of Strauss and Wilde makes too great a demand, as to scenery and orchestra, and the means here are moderate, for neither the Italian nor the French opera enjoys a subvention.

DR. J. DE JONG.

## INTERESTING MUSICAL

### NEWS FROM OMAHA.

OMAHA, Neb., December 26, 1906.

Musical matters in Omaha are still keeping up with interest. The Woman's Club musical department, under its leader, Blanche Sorenson, has been giving some excellent programs, and is now working on a MacDowell program for performance in January. Regarding the MacDowell "offertoire," which is now being given from all over the country, Mrs. Learned, through her column in the Bee, as well as by personal work among her friends, has certainly done her duty in seeing that Omaha is represented.

Max Landow, the pianist, who has but recently come here from Berlin, has given his second recital and has been very cordially received. He was unfortunate in his management, and the fact that his manager advertised him as "great as Paderewski, brilliant as Rosenthal," caused the newspaper critics some amusement, and Mr. Landow was scored by one of the critics (a pianist) and exonerated by another (also a pianist).

Mr. Landow is a brilliant player, and has an abundance of technic.

Mr. Landsnerg, a piano teacher who gives us one really interesting students' recital every year, adds the feature of an orchestra, and has one of his students play something with orchestra. He has very good success and some very talented pupils. This season's recital was given in Unity Church last week.

The Ernest Gamble recital party gave a concert at the Lyric a week ago last Saturday night.

I had the pleasure of hearing a talented young organist at the First Congregational Church some nights ago. His work as the regular organist of the church has been reported to me as highly satisfactory. So it was more than pleasant to find, when we dropped in there one Sunday night unexpectedly, that he is a very capable organist and shows good schooling; he plays the service in an unobtrusive but very supporting manner, and with great attention to detail. His registration is good and his technic and pedal work really surprising in such a young player. The young man is Martin Bush, and his teacher is J. H. Simms, organist and choirmaster of All Saints.

The Ellen Beach Yaw Company gave a most interesting concert at the Auditorium last Saturday evening. In the multiplicity of Christmas engagements I was unable to go, but the concert received high praise from the critics.

Mr. Taber, who comes from Denver, and who plays the organ like a great artist, was to have given us a recital recently, but a hitch in the plans prevented it. He will more than likely give it in Lent.

THOMAS J. KELLY.

## MUSIC IN ST. PAUL.

ST. PAUL, Minn., December 26, 1906.

The ever increasing encroachments of the holiday season have kept your correspondent in arrears in the story telling about music in St. Paul during the last fortnight. Christmas shopping and festivities have also greatly thinned the audiences at several excellent musical events, notably the last two Sunday popular concerts of the Symphony Orchestra, and the Sansoni recital at the Odeon on December 20. The two Sunday concerts have marked a constant growth in the work of the orchestra, and have emphasized Chevalier Emanuel's versatility both as program maker and interpreter. They have also served to introduce two excellent soloists, Francis Rozenthal, basso, and Marie McCormick, soprano, both of whom might be termed artist pupils, the former of Emil Onet, the latter of Lewis Shawe. Mr. Rozenthal, with his big, full voice and excellent methods, and with unusual dramatic ability, is an artist always delightful, and he was accorded an ovation on Sunday, December 16.

At the sixth popular concert, on Sunday the 24th, the Mascagni intermezzo from "Ratcliff's Dream," played by the orchestra on the previous Sunday, was repeated by request, as were also the "Peer Gynt" suite, and the "Vorspiel" to "Lohengrin." A charming new number, exquisitely given, was the Reinecke entr'acte from "King Manfred." The soloist of the afternoon, Miss McCormick, surprised even her most ardent admirers, by the gain in real artistry she has made during the last year. In the aria, "Dich theure Halle," from "Tannhäuser," and in the group of songs by Weil and Strauss, she displayed a lovely lyric soprano voice, well controlled for the most part, and backed by many musicianly qualities.

Schubert's "Unfinished Symphony" was the great number at the third symphony concert. Burgstaller, the tenor from the Metropolitan Opera House, New York, was the soloist. Mr. Emanuel conducted.

Errico Sansoni, solo violinist of the new orchestra, was unfortunate in selecting a time so near Christmas for the first of his proposed series of chamber music recitals. Only the cultured few who were present at the Odeon on December 20 appreciated how great was the privilege accorded them. An entire evening given to intimate study of Bach and Beethoven, reverently interpreted by artists such as Mr. Sansoni, Mrs. Hoffman and Mr. Ganzleria cannot fail to be time well spent.

The special Christmas performance of "The Messiah," by the St. Paul Choral Club and a part of the Symphony Orchestra on December 25, at the People's Church, brought together a somewhat unusual audience, not the usual concert goers, but those who are oftenest found at religious services. Surely it is a beautiful custom to round out a day given over to celebrating the birth of the Messiah by listening to that great oratorio, which most fittingly presents in musical form, the foretelling and the fulfillment of that birth, without which the Christmas season would be meaningless.

One cannot praise without stint the entire work of the chorus: evidently many leading voices, especially among the sopranos and altos, were absent, and there was a too evident lack of full rehearsal. This criticism applies also to the orchestra, which we admit has been hardworked, but which had shown itself capable of better results.

Of the four soloists, Jessica de Wolf, soprano, easily carried off the honors, and added many new laurels to the crown she has justly won. Trained by Walker, of London, in oratorio, she has the best traditions, and sings always with authority. Her beautiful voice and fine interpretive qualities were, perhaps, best displayed in the "I Know that My Redeemer Liveth," but throughout the entire oratorio she was delightfully satisfying. We believe her to be one of the two or three successful oratorio sopranos before the public today.

E. C. Towne, tenor, sang without score, and did excellent work, throwing especial meaning and force into the solo, "He Shall Dash Them in Pieces."

Marie White Longman, contralto, has a lovely voice of warm, velvety texture, and with somewhat more individuality and freedom would become a pleasing oratorio singer, since she is evidently an earnest and conscientious student.

Next to Mrs. de Wolfe, the young basso, Marion Green, was easily the favorite. A rich, resonant voice of good range and even quality and a pleasing personality added to no slight mental equipment, make him an artist to be reckoned with. He was especially happy in his rendition of the great solo "Why Do the Nations Rage," and received enthusiastic applause.

One missed from the orchestra our favorite concert master, Carl Venh, who was reported ill, but not seriously, we believe.

L. B. D.



## TALKING THROUGH MUSIC.

To The Musical Courier:

In reply to a communication in last week's paper in regard to the nuisance of talking at musical performances, let me say that, for one, I am glad that you are doing something about it. It has become unbearable. I for one—and I know others who feel as I do—have decided not to pay out one penny of my money again to any musical performance till this is stopped, or that some measure is being taken to that end. The talking during "Madam Butterfly" was outrageous. But that performance is not alone. I am through with them all. I guess Americans do not take music seriously, and I do not know that they ever will.

A MUSIC LOVER.

It is all folly to put the blame of this nuisance upon the "serious" or no serious of people in regard to music. The matter of disorderly conduct in public places has nothing to do with the feeling of the people committing the nuisance. It is a question of justice to the others. Leaving out the question of decency and common politeness, one who pays money for something has a legal right to get that something, or as near to it as the seller can procure. The merchant in the case of public performance is the manager. It lies with him to protect his patrons. If moving pictures were being shown, a man or woman would not be permitted to pass and repass between the light and the picture, and no one would stand it, saying that the person had "no love for pictures." What would happen in that case? Unreligious people may not walk about or talk during church service. A drunken man may not shout and swear in a street car. People may no longer make cuspidores of conveyances, depot platforms and even the foyers of theaters, as once they were allowed to do, in the idea that the nuisance could not be prevented. Women may not obstruct the view of paying patrons of performance by the wearing of hats. Why should a few people be allowed to take away the value of admission by trifling talk during music performances?

There is absolutely no reason except that they are not prevented. Many do not realize what suffering it inflicts upon others. Many think that objection to it is "only a notion," and some—a few—do it through that peculiar spirit of half educated vulgarity, which is to be expected in a country which is a sort of foundling home for the degenerates of all countries when mingling with the élite of their own country and of ours. It is a sort of "Cain" attitude, fostered under oppression, and shown to be easily dealt with when it is dealt with. The tendency is strongly shown in our schools—at first—but it does not continue. Fairness is recognized even if it has to be insisted upon, and human beings become civilized under restriction that is just to others. All there is to politeness is thinking about the other one. All there is to civilization is the attitude of thinking about the other one. All there is to law is compelling those who do not do so to see that the other one has rights.

It is in the hands of every manager to stop talking during music, as it is in all other cases. It has become his duty now as the greatest good to the greatest number. For it is now the minority who commit this nuisance, and the majority who suffer. Talking was most disturbing during Mr. Savage's performances. Mr. Savage of all managers is the one who should not have to fall under this obliquity in the public prints. For he is both an independent man and a refined man. His refinement could show him his duty, and his independence could make him as wise in carrying it out as he has been in other directions for which people bless him. Managers who are rude and vulgar, with only their own self interest at heart, might be coerced successfully by being compelled to refund money to people who gave without getting.

The above writer is not alone in renouncing musical affairs altogether. The attitude is growing general, especially among a large class of people who need but little to turn them aside in decision as to going to hear music. Such people's money is just as valuable to a management as any other people's money, and they should be coax-1 toward the box office instead of away from it. No performance is worth the condition of discord that comes to

a mind which really suffers from this "talking through music."

FANNIE EDGAR THOMAS.

## Francis Macmillen's First Violin Recital.

Francis Macmillen, the young American violin virtuoso, demonstrated at his first recital in Mendelssohn Hall, Wednesday afternoon of last week, that the European critics estimated his great musical gifts at their full value. Many times it has been said and written that Americans have no temperament, no profound musical feeling. While this opinion may be true seven times out of ten, it would never be charged against this remarkable young man. Standing before the holiday audience last week, young Macmillen recalled several young geniuses of music which the world will never weary reading about. Macmillen draws from his violin a tone of rare beauty, and a beautiful tone is the foundation of all reproductive musical art, either violin playing, piano playing or singing. The next point to be considered is technique, and this the young man has mastered, for he played some of the most difficult works written for the violin, as the following program will show:

Ciaccona .....	Vitali
Caprice, in A minor .....	Paganini
Concerto, in D minor .....	Tartini
Chaconne .....	Bach
Romance, in E minor .....	Christian Sinding
Minuet .....	Mozart
Aria .....	Carl Goldmark
Passacaglia (after theme by Handel) .....	César Thomson

There were many violinists in the hall to hear Macmillen, and it was these resident colleagues that led the enthusiastic applause. As he is extremely young, it may be too much to expect repose, but that is now the only quality that Macmillen lacks, and he does not lack it at all times. His playing of the Bach "Chaconne" was masterly. It is doubtful if some of the great European players twice Macmillen's age could have performed this work with greater authority than he did. More finished legato playing has not been heard in that hall than Macmillen displayed in the lovely minuet of Mozart and the Dvorák "Humoresque," which he played as an encore earlier in

the program. The difficulties of the show pieces were surmounted with ease. The classic head and sensitive countenance are in strange contrast to the virility which the young man displayed in some of the things he did, and well it is for him that the manly qualities are not wanting. Ethel Cave-Cole assisted Mr. Macmillen as the piano accompanist, and she did her work in a most commendable manner.

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## CHICAGO.

CHICAGO, Ill., December 29, 1906.

There is fame enough for one man in the overture to "A Midsummer Night's Dream," by Mendelssohn, wrote Robert Schumann, and the verdict of "Eusebius" is sustained to this day. Composed in 1826 by the seventeen year old Mendelssohn, all the idealized egotism of youth which dares to give to the world convictions without qualification is emblemized in the most glorious spontaneity of the enchanting "fairy music," the really picturesque dances, the descriptive music and the whole delightful ensemble, exuberant, festal, or mournful, as the case may be, and all in the most perfect sympathy with the spirit of Shakespeare's delightful play. As played by the Theodore Thomas Orchestra, Frederick Stock, conductor, all the characteristics of this enchanting number were revealed with the greatest finesse. This third program, in a series of three popular programs, was of more than passing interest. Schubert's Symphony No. 8, B minor (unfinished); d'Albert's overture to "Der Improvisator"; Weber's "Invitation to the Dance," the Weingartner orchestration; two interesting Norwegian melodies by Grieg; and Tchaikowsky's magnificent "Slav March" all served as conclusive testimony to the genius of Frederick Stock as an interesting program maker.

In the overture to Eugen d'Albert's opera, "Der Improvisator," one hears music of the most charming carnivalesque kind; gay, romantic and interesting, recalling the days of early romanticism of the dagger, the mask and the charm of the incognito. In the story of the opera borrowed from Victor Hugo's "Angelo Tryan de Padue," which, by the way, was the source to which Boito went for material for "La Gioconda" (Ponchielli), the gallant Count Arco, disguised as the Improvisator, came, saw and conquered with his songs of patriotism, liberty and love, and incidentally by the aid of his army saving his prospective father-in-law (Angelo) from prison and winning the girl of his choice (Silvio). The overture, a veritable maze of harmonies, bright and cheerful, and rhythms exhilarating in their swing and tempos, was played with admirable verve and finish.

Enrico Tramonti, who was heard in Dubois' fantasia for harp and orchestra, was enthusiastically received.

Hugo Heermann will play the Beethoven concerto with the New York Philharmonic Society, Sasonoff, conductor, on January 25. As soloist with the Theodore Thomas Orchestra, Frederick Stock, conductor, on the occasion of the Beethoven Anniversary of 1905, Mr. Heermann played this same concerto. As an interpreter of Beethoven the

press has always been unanimous in according this master of the violin a position among the elect. As the Moscow Deutscher Zeitung said on the occasion of Mr. Heermann's last appearance before a Moscow audience: "Professor Heermann long has enjoyed the reputation for being one of the master interpreters of this master work among all violin literature (Beethoven's concerto), and this reputation he justifies in fullest measure by his performance before the Moscow public last evening. Technic and conception, tone and spirit were nothing less than ideal."

In March Mr. Heermann will be the soloist with the Theodore Thomas Orchestra, when the Strauss concerto (op. 8) will be the interesting number.

On January 10 Hugo Heermann and Rudolph Ganz, pianist, will give a joint recital in Denver, Col.

The appended program will be played by the Theodore Thomas Orchestra on January 4 and 5:

Overture to Iphigenia in Aulis.....Gluck  
Prelude and Fugue, E minor, for Organ Solo.....Bach  
Wilhelm Middelschulte.  
Andante con Variazioni, from the Kreutzer Sonata, op. 47.....Beethoven

Orchestration by Theodore Thomas.  
Traume, a Study to Tristan und Isolde.....Wagner  
Orchestration by Theodore Thomas.  
Entrance of the Gods into Walhalla, from Das Rheingold.....Wagner  
Tone Poem, Ein Heldenleben, op. 40.....Strauss

Moriz Rosenthal will be the soloist on January 11 and 12. Mr. Rosenthal will play Chopin's concerto in E minor.

Francis Macmillen will play the following program at his recital at Orchestra Hall on January 3:

Ciaccona.....Vitali  
Concerto, in D major.....Paganini  
Andante and Rondo.....Mozart  
Chaconne.....Bach  
Romance, in E minor.....Christian Sinding  
Minuet.....Mozart  
Aria.....Carl Goldmark  
Passacaglia (after theme by Handel).....César Thomson

A delightful recital was recently given by Virginia Listemann, soprano, and Leon Marx, violinist, at the home of the Spanish and Nicaraguan Consul, Berthold Singer. Miss Listemann was heard in Chaminade's "Lété," Grieg's "Der Schwan," Knight-Logan's "Lift Thine Eyes," and Weil's "Frühlingszeit," with violin obligato. Mr. Marx played "Andante Religioso," Thome; "Prize Song," "Meis-

tersinger," Wagner, and Rubinstein's G major sonata for violin and pianos. Mrs. von Weber-Sperco at the piano.

An ensemble piano recital by Harold von Mickwitz and Louise Love, of the faculty of the Bush Temple Conservatory, was given recently at the Temple Recital Hall.

Harold von Mickwitz, a pianist of international reputation and a musician of splendid attainments, was assisted by Miss Love, who has received her entire training from Mr. von Mickwitz, and the following program of ensemble work was artistically, pianistically and most enjoyably interpreted:

Andante and Variations, op. 46.....Schumann  
Fantasia and Fugue.....Bruch  
Larghetto, F minor Concerto.....Chopin  
Impromptu (motif from Schumann's Manfred).....Reinecke  
Gavotte, op. 36.....Pirani  
Variations, Original Theme.....Schütt

An exceptionally fine interpretation was given Handel's "The Messiah," by the Apollo Club, Harrison M. Wild conductor, on Christmas night (and repeated on the 27th), at the Auditorium. This excellently well trained choral body of 330 voices now in its thirty-fifth season, has given many notable works during its many years of activity, but no work meets with the same popular approval accorded "The Messiah." As sung by the Apollo Club the fine, noble character of this superb oratorio was unfolded with a breadth and dignity, a unity and well balanced reading not often heard, however well trained the choral body may be. The recitatives and solo numbers as sung by the following artists completed one of the most dignified and enjoyable musical events of the season. Genevieve Clark Wilson, soprano; Christine Miller, contralto; John B. Miller, tenor; William Harper, bass; Arthur Dunham, organist. The Theodore Thomas Orchestra was particularly effective in the accompaniment work.

The Chicago String Quartet composed of Leopold Kramer, first violin; Ludwig Becher, second violin; Franz Esser, viola; Bruno Steindel, violoncello, will play on January 5 at the first concert given under the auspices of the Chicago Chamber Music Society. The second concert in the season's series will be a Beethoven program in memory of Theodore Thomas.

The January 5 program will be:

Quartet, F major, op. 59.  
Sonata, A major, op. 69, for Piano and 'Cello.  
Mr. and Mrs. Bruno Steindel.  
Adagio ma non troppo, allegro, from Quartet, op. 74.

A recent musicale by the primary grade pupils of Regina Watson's School, was given by the following pupils: Helen Montgomery, Cordelia Carpenter, Emily Russell, Margaret Oliver, Mildred Loes, Aline Manierre, Katherine Sorrow,

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UMBERTO BEDUSCHI, the Italian tenor, has been engaged.  
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Margaret Houghteling, Marie Hessert, Katherine Carpenter, Lydia Rose, Adelaide Seeberger, Adele Rosenwald, Irene Rose, Helen Johnston, Helen Mears, Edith Rosenwald, Margaret Holmes, Margaret Moses, Helen Eisen-drath and Margaret Blum. These little pupils were heard to advantage in compositions by Neidlinger, Orth, Reinecke, Mozart, Schytte, Kuhlau, Beethoven, Grieg and St. Heller.

Anna Morgan, director of the Anna Morgan Studios and School of Expression, entertained Harry Irving at the Little Room Club on December 21. On the following Saturday morning Miss Morgan's pupils gave a matinee for Mr. Irving, when mutual congratulations were exchanged.

The Chicago Musical College gave their first Students' Orchestra musicale, Karl Reckzeh, conductor, at Music Hall, Fine Arts Building, on December 22, when the following program was played:

Overture, Merry Wives of Windsor.....Nicolaï  
Andante Cantabile, from the First Symphony, C major.....Beethoven  
Air, Varie, for Violin and Orchestra.....Vieuxtemps  
Maurice Goldblatt.  
Einleitung zum Akt aus König Manfred.....Reinecke  
Le Reve d'Amour, Fantaisie, for Cornet and Orchestra.....H. Millars  
George M. Hoole.  
Festival March .....Mendelssohn

The personnel of the orchestra is as follows: First violin—Maurice Goldblatt, Gail Watson, Blanche L. Thompson, Nadine Spoons, Lucille Martin, Christine Nisted, Stella Benzion; Wally Heymar, Elsie Oberg, Merle K. Jones, Hale E. Dewey, Martha Weir, Josephine Gerving and Ross Caldwell. Second violin—David Handley, Florence Manly, Annie Williams, Vera Boice, Olga Olsen, Hugh Sweeney, Conrad P. Heinold, K. B. Sosnowski, Olga Butkiewicz, Mary Lutz, Susie Hammond, Wava Lea Leem-

ing, Nettie Moore, Isadore Perlstein, M. Fijalkowski and Cornelia Cleophas. Viola—George Baum, Gilbert S. Reek, Rhea Watson and Harry J. Hill. Violoncello—Sol Alberti, Olga E. Trumbull, Charles E. Calkins, Earl Davis, Jacob Richard, Margaret Rea. Flute—Basie Gribennikoff, Sarah E. Paine and R. E. Millard. Clarinet—Herman Gunkler. Cornet—William Broughton and George M. Hoole. Bassoon—H. Hyde. Bass viol—Herbert Calverly and Otto H. Krausse. Timpani—S. Alberti.

The Register-Weekly of Union City, Mich., of December 27, said of Carolyn Louise Willard, pianist: "An appreciative audience heard Miss Willard's piano recital at the Congregational Church Tuesday evening, and each listener was delighted with the thoroughly classical program provided.

"It is several years since Miss Willard's last public appearance here, at which time her playing seemed well-nigh perfect, but nevertheless, her recital of this week shows that she has even improved greatly in the interim.

"There is great brilliancy in her playing and at the same time a delicacy of touch and tone coloring truly marvelous. And, best of all, she possesses an intelligent conception of the composer's ideas and the requisite ability to express them in her playing."

Silvio Scionti, the brilliant young pianist and instructor in the American Conservatory, will give a recital at Music Hall, January 23, 1907.

A. Cyril Graham, organist and teacher of musical theory at the American Conservatory, has returned from Germany after nine months' absence. While abroad Mr. Graham enjoyed the instruction of Edger Stillman Kelley and Hunperdinck, and has completed many sets of songs and

several piano pieces. Helen Jordan Graham, also of the faculty of the American Conservatory, spent the summer abroad, as a member of Godowsky's popular class of American pupils.

The popular Saturday afternoon recitals given at Kimball Hall by the American Conservatory will be resumed January 12 with a chamber music recital, in which Lulu Sinclairs, Emma Dean, Katherine Braffette and Jan Kalas will take part. Albertine Heller, pianist, and Helen Brown, soprano, will assist.

Mrs. Frederick H. Sneider, manager of the St. Paul Symphony Orchestra, is spending the holiday season in Chicago. Mrs. Sneider has booked her orchestra for January 10 in Fargo; Winnipeg, 11th; Grand Forks, 12th; Duluth, 16th.

Frederick Makmuri, formerly of San Francisco, a violinist of much ability, is filling a week's engagement in vaudeville at the Majestic Theater. Mr. Makmuri studied abroad several years under Adolph Beattie and on returning to America built up a large class of pupils and was engaged in concert work along the Pacific Coast until the recent disaster.

EVELYN KAESMANN.

#### Kneisel Quartet Program.

The third concert of the Kneisel Quartet will be given on Tuesday evening, January 8, in Mendelssohn Hall. The program will be as follows:

Quartet, A major (K. 464).....Mozart  
Trio, for Piano and Strings, E flat, op. 70, No. 2.....Beethoven  
Quartet in F, op. 22.....Tchaikowsky

The assisting pianist will be Ossip Gabrilowitsch, who has just played in the Far West with exceptional success.

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## ALBERT SPALDING IN LONDON.

The last of the series of four orchestral concerts that Albert Spalding has been giving in London took place last Friday evening before a large audience at Queen's Hall. The four concerts were of a nature that attracted the attention of critics and music lovers, although the youth of the violinist may have been a handicap at the beginning. Not that Mr. Spalding was a stranger in London, for he appeared there last year, and at that time made a very favorable impression on the public, an impression, it is a pleasure to say, that has been deepened by the additional opportunities of hearing him play.

The first concert was held on the afternoon of October 31, when his own contributions to the program were Beethoven's violin concerto in D and a group of two Schumann numbers, "Garten Melodie" and "Am Springbrunnen," and Sarasate's "Zigeunerweisen." The chief solo was naturally the Beethoven one, of which he gave a thoughtful and sincere reading. His beautiful tone and clearness of technic were heard to great advantage in all the selections, which were finely played. For an encore he played a Hungarian dance.

Of this concert the opinions of some of the leading critics of London are given:

The young American violinist, Albert Spalding, yesterday at Queen's Hall, gave the first of four symphonic concerts, the scheme of which is of a comprehensive nature, as it not only includes a standard symphony, but also violin solo by the concert giver, and a previously unheard orchestral work by a British composer. Mr. Spalding has already appeared in London, when he created a favorable impression, and his playing yesterday augmented that impression considerably. His chief solo was the Beethoven concerto in D. In this his sympathetic style found many opportunities for expression, and his sweet and appealing tone was fully displayed in the second movement, which his interpretative gifts enabled him to invest with more than usual distinction. The possession of the power of true feeling is a marked feature of Mr. Spalding's playing, and on this sure foundation he is building a style which will win him a permanent place among the foremost of living violinists.—Morning Post.

Albert Spalding, a young violinist, who appeared last year for the first time in England, gave the first of four symphonic concerts yesterday afternoon in the Queen's Hall, when he chose Beethoven's immortal concerto for his chief solo. His beautiful tone and clearness of technic were as admirable as before, and his style has rapidly matured, so that his performance was wholly satisfactory. Schumann's "Garten Melodie" and "Am Springbrunnen" in the transcription made familiar long ago by Joachim, and Sarasate's "Zigeunerweisen" were the solos, and all were finely played, in spite of the breaking of a string in the second.—The Times.

It is not given to every young violinist to play Beethoven's concerto as Joachim played it, any more than it is given to a young actor to play Richard III as Garrick did. But Albert Spalding was not at all unsuccessful with it at his concert yesterday. His beautiful tone, his intelligence and his modesty served him well, and even in those passages which only a Joachim can charge with full meaning he played like one who understood already and intended some day to make his hearers understand. In the "Garten Melodie" and "Springbrunnen" of Schumann and Sarasate's "Zigeunerweisen" he played with charming taste, and being encored gave one of the Brahms-Joachim Hungarian dances.—The Tribune.

His share of the program was comparatively modest, but in everything that he played he proved himself an artist of very real attainments. He played Beethoven's concerto in a style that was masterly, if quiet and subdued. His tone is singularly rich and full, his technic beyond criticism, but to our thinking his chief merit lies in his entire freedom from the usual mannerisms and affectations of the hack virtuoso. Nothing could exceed the delicacy and refinement with which he played Schumann's "Garten Melodie" and "Am Springbrunnen." Mr. Spalding also gave a brilliant display of technical accomplishment in Sarasate's "Zigeunerweisen."—Daily Graphic.

The brilliant young American violinist played with an even greater charm than usual, and the purity and nobility of his style, combined with a finished technic, gives him an honored place in the front ranks of virtuosi.—Morning Advertiser.

A year ago Albert Spalding rose before the audiences of London, Paris, Berlin and Vienna as a young American violinist with a talent classically pure and remarkable. He was then at the outset of his public career, and so warmly did the musical world take him to its heart that there was just the slightest fear that his genius would be ruined by over adoration before he had reached the heights of which he is undoubtedly capable. But though a year has been spent under the knowledge of that openly expressed admiration, the young virtuoso has not departed from his simplicity of execution, and has nobly withstood the all too subtle temptation to give way to tricks and sensationalism. Yesterday afternoon a vast audience remained all the afternoon in rapture during his interpretations and broke out into tremendous excitement at their conclusion. In Beethoven's concerto in D he carried the audience with him, metaphorically, at the end of his bow. His tone was beautifully clear, rich and full of feeling; his execution was wonderfully neat, and his style as delightfully free from mannerisms and as elegant as ever. His technic, magnificent as it was a year ago, has gained a great deal, but he has not lost any of the youthful earnestness so characteristic of him then. \* \* \* After that he played Sarasate's "Zigeunerweisen," and so charming was his interpretation of the great and glorious fantasia, so beautiful its expression of all tenderness and melancholy, so full of fire and intelligence his art, that he was forced to give an encore.—Sporting Life.

The second concert took place on November 13 in the evening, when his most important solo was the B minor concerto of Saint-Saëns, of which he gave a brilliant performance. Beethoven's romance in F, and the octave study of Paganini, and Wieniawski's polonaise were the smaller numbers of his portion of the program, both being played



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- |   |              |  |         |
|---|--------------|--|---------|
| 1. O Salutaris Hostia<br>Soprano solo, Mrs. B. Apple, with chorus     | Grand        | 1. O Salutaris Hostia<br>Contralto solo, Miss L. S. Stone, with chorus | Rossini |
| 2. Quartette, Ave Maria<br>(Ladies voices)                            | Stewart      | 2. Quartette, Sancta Mater (Stabat Mater)                              | Rossini |
| 3. Motet: Quasi est letum<br>Soprano solo, Mrs. B. Apple, with chorus | Canon French | Accompanied by Miss JOSEPHINE AYLWYN and Miss HORTENSE GILMORE         |         |

POSTAL CARD ANNOUNCING PROGRAM FOR UNIVERSITY OF CALIFORNIA CONCERTS.

with the same individuality and fine musicianship that characterizes all his work. Again the critics approved, as can be seen by the two appended notices:

The young American violinist, Albert Spalding, at his second symphonic concert last night at Queen's Hall, again showed that his attainments are considerable. Of his individuality he has already given abundant proof, and last evening by his neat performance of the octave study of Paganini, as arranged by T. Nachez, he showed his technical equipment is of an unusually high order. Mr. Spalding's chief solo was the B minor concerto of Saint-Saëns, and of this work he gave a reading both delicate and brilliant.—Morning Post.

At Albert Spalding's second recital the very admirable qualities which were observed in him on his first appearance were still further in evidence, and there is little doubt that he is one of those who are certain to emerge from the crowd of clever and brilliant violinists and take a place among the more serious artists of the time. In the popular concerto in B minor of Saint-Saëns he expressed the varying moods with unfailing mastery, and of his smaller pieces Beethoven's romance in F was played with real breadth, and the sentiment was not allowed to degenerate into sentimentality. The certainty of his Paganini octave study, and the brilliance of his Wieniawski polonaise won him an enthusiastic encore.—The Tribune.

The afternoon of November 28 was selected for the third concert by this gifted young man, when Tchaikowsky's violin concerto was the great work of the program. Mr. Spalding's fine technic, his clear and expressive interpretation, his serious, dignified grasp of the music, were all factors in the admirable rendering he gave. He also played Tartini's "Il Trillo del Diavolo" and a cantilene by Bernberg with great and telling effect, the delicacy of his work being most admirable. The difficulties of the Tchaikowsky number were conquered with ease; he played the canzonetta charmingly, and infused immense spirit into the finale. The applause at the close was vociferous, and many would have been glad to hear the whole concerto a second time, so well was it done.

The fourth recital on the evening of December 14 proved again a great triumph for young Mr. Spalding. His name was down for only two numbers, Mendelssohn's concerto and Saint-Saëns' "Introduction and Rondo Capriccioso." As events proved, he played two extra numbers. All his numbers he played with an ability, refinement and intelligence that were greatly enjoyed by the large audience assembled in Queen's Hall, who were more than enthusiastic over the playing of this youth of eighteen. The slow movement of the concerto was delightfully played with a sweetness of sentiment, not sentimentality, that is a part of Mr. Spalding's nature which he puts into all his work. All the flattery, adulation and compliments that the young violinist has received have failed to effect any change in his character, which is remarkably free from all affectation; his art is his chief thought—to excel, to do his best, to study hard, always striving to attain higher possibilities. It is expected that in the years to come this young man will find his ambitions attained in his profession.

His four recitals have established him permanently in the musical world of London, where he sustains an enviable reputation, and where he is quite sure of receiving a warm welcome whenever he returns. It would seem as if there was no more to say about his playing, when so much has been said in praise, but there were abundant testimonials from the critics that the fourth concert had only deepened the impression of the previous three.

The Times said:

Mr. Spalding played Mendelssohn's concerto with great purity of tone and in unaffectedly musical style.

While the Tribune notice is written with such an understanding of Mr. Spalding that it is given:

Albert Spalding's playing of Mendelssohn's violin concerto has served to confirm the judgment already formed about him, that he is

A series of six symphonic concerts will be given by the University Orchestra during the next Spring. This will be the fourth season of symphony concerts in the Greek Theatre. On January 19, 1907, Mrs. Selmann Heink, with the University Orchestra under the direction of Professor Walle, will give a recital in the Greek Theatre.

one of the comparatively few people who have the right to perform publicly, not because they have been born with clever fingers, an aptness for music, and a brain quick to apprehend the counsels of their teachers or of renowned players, but because they have, in addition to these indispensable qualities, the special gift for translating the mind and the feeling of composers without taking thought for themselves. Mr. Spalding's tone is exceptional in beauty; he never is heard so to use it that for its own sake the hearer says, "How fine!" He has already learned that it is but a means to an end. To employ a familiar illustration, he never mistakes the scaffolding for the building. But he can add the grace of a finely restrained emotional expression to the poetry of the music he plays, and thus he deserves the success which has attended his performances here and elsewhere. To make Mendelssohn's concerto speak with a fresh voice is rare, to color its tones with an unmistakably personal touch is rarer still, but this Mr. Spalding can do. Speaking technically, his command of staccato playing in Saint-Saëns' rondo was as interesting as anything he did; speaking from a higher point of view, his phrasing of Schubert's "Garten Melodie" has the fullest promise, for it is an artist's power of singing a simple tune that gives the severest test. In all seriousness it may be said that Dr. Joachim himself could not have disowned the playing of the "Garten Melodie" heard yesterday.

After the Saint-Saëns number Mr. Spalding was obliged to respond to the continued applause of the audience, which he did by playing the "Garten Melodie," with Landon Ronald at the piano. Still the audience could not let him go without another number. Their insistent demand was responded to by a violin solo, one of Brahms' compositions, after which the young artist had several recalls, the whole concert being a splendid tribute to his gifts as a violinist.

About ten days before his last recital in London Mr. Spalding played at Bristol, where his triumph amounted to an ovation. He was presented to all the leading people of that flourishing city, was feasted and fêted, complimented and applauded, almost mobbed by requests for autographs, for in that town, as in London, his photographic post card was a feature of the program book, and every one wanted the photograph to have an autograph as a souvenir of the occasion.

Immediately after the concert on Friday last Mr. Spalding left for Florence, where he will spend the Christmas holidays, returning to London in time to be the soloist at the concert of the London Symphony Orchestra, January 28, with Dr. Richter as conductor.



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**THE ANNA OTTEN STRING QUARTET.**

Since the hour that Victor Hugo startled France by saying: "The nineteenth century is the woman's century," the progress of women has been so marked that even the duller intellects are beginning to wake up and wonder at the feminine evolution. Today women occupy a commanding place in the world of music. Nothing more indicates the serious attitude of the sisterhood than their intelligent activity and zeal in the support of orchestral music and chamber music concerts. As performers of orchestral instruments women are winning glory, and more recently they have entered the most rarified realm of quartet playing.

This season the Anna Otten String Quartet has made its premiere, and from the first concert audiences and critics have been most appreciative and discriminating. Miss Otten, the leader and first violinist, had previously won international fame as a virtuosa. The new quartet was formed last year immediately upon Miss Otten's return from Europe, and since then has devoted months to incessant rehearsing, before giving concerts, under the able direction of Leo Schulz. The fine ensemble shows that the artists adhered faithfully to the work of playing together. From a musical standpoint the individual players are all young women of remarkable talents.

Miss Otten is an American of German and musical ancestry. She was born on Bertram's Island, one of those lovely spots that adorn Lake Hopatcong, N. J. The grand uncle of Miss Otten, the late G. D. Otten, of Hamburg, was a musical director of prominence. When a small child Miss Otten was taken abroad to begin a most thorough education. She received her first violin lessons from Director Hopfer, of Halle, Germany, at Davos, Switzerland. At the age of nine, the gentle little flaxen haired girl made her first appearance at a concert in Halle, playing for her audience at that time one of Viotti's twenty-nine violin concertos—the No. 22. The people applauded the child with enthusiasm, and many old heads predicted that she would win renown. But the wise parents decreed that their little girl should study for many years before beginning her career. She went to Frankfort-on-the-Main, and in that beautiful city studied at the Royal Conservatory of Music with Hugo Heermann and Fritz Basserman. While in Frankfort, Miss Otten also studied in the ensemble classes taught by the great cellist, Hugo Becker, whose one visit to the United States will be recalled with pleas-

ure by musicians. From Frankfort, Miss Otten went to Berlin to continue her studies with Joseph Joachim. With masters of such eminence, it would seem needless to state that Miss Otten acquired an extended repertory. She made several tours abroad, and among those who proclaimed her an artist of exceptional gifts were Joachim, of Berlin; Wullner, of Cologne; Felix Mottl, of Karlsruhe; Julius Butkhs, of Dusseldorf; Kogel, Becker and Heermann of Frankfort.

Since Miss Otten returned to the United States from her triumphs in Europe she has played at many concerts and music festivals. The critics in several States have testified in behalf of her talents, and all that has been written confirms the opinion of European writers.

Janet Allen, the second violinist of the quartet, also won laurels as a child. She showed her violin talent at an early age. At seven, she took her first violin lessons from Louis Coenen, of Springfield, Mass. Later she studied for a time with Edmund Severn. Three more years were devoted to study in Boston, and another three years in New York, with Maud Powell. While studying with Miss Powell, Miss Allen had the distinction of being the only pupil of the famous Powell. In speaking of Miss Allen's talents, Miss Powell said:

"Miss Allen, who has been studying under my tuition, is a charming player of refined musical taste, possessing a tone of much purity and sweetness. She has, moreover, a gracious style and cannot but win her way to the hearts of her listeners."

Miss Allen is an experienced ensemble player, as well as a capable soloist.

Florence Visanska, the viola player, a native of South Carolina, comes of a family of musicians widely known on both sides of the Atlantic. As a child, Miss Visanska began her violin studies. Some years were spent at the National Conservatory of Music, now located at 47-49 West Twenty-fifth street, New York City. At the Con-

servatory, Miss Visanska studied with Professor Breit-rager, and later she continued her studies with Davol Sanders and Sam Franko. After appearances in New York and vicinity at a number of concerts, Miss Visanska went abroad to receive instruction from her brother, Daniel Visanska, then residing in Berlin. During the sojourn at the Prussian capital, Miss Visanska became acquainted and associated with many noted artists. The last period of her studies in Europe was spent in Vienna, under Arnold Rose, concertmeister of the Orchestra at the Royal Opera, in Vienna. Miss Visanska returned to this country about the time Miss Otten formed the quartet, and at once took up the position at the viola desk.

Cecilia Bostelmann, the cellist of the quartet, also belongs to a family of musical renown. She received her early education from her parents. On her arrival in New York, Miss Bostelmann continued her studies under the guidance of two celebrated resident violincellists, Emil Schenck and Leo Schulz. While Miss Bostelmann is the youngest member of the quartet, she has had considerable experience playing in the concerts of the Bostelmann String Quartet, composed of her father, sister, brother and herself. She is reputed to be a player of unusual skill and musical understanding, and is the owner of a beautiful Amati cello.

Even in the managerial department, the musical equipment of the Quartet is of the highest order. Edward Elliott, the manager, who has succeeded in booking the Quartet for many concerts in the early part of the season, is a man of genuine musical accomplishments. A pupil of William H. Sherwood, Mr. Elliott devoted eleven years to the work of musical education as a musical director of the Utica School of Music, at Utica, N. Y. Mr. Elliott has made several recital tours and has played recitals at three of the annual meetings of the New York State Music Teachers' Association. He is now settled in New York City, but, in the work of booking the Quartet, will

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be more or less traveling after the New Year. The Quartet will be heard in many cities in the East, as well as West and South, after Easter. Routes will be announced soon.

Some press notices of concerts given during the autumn, and also some personal endorsements of this most attractive and winsome quartet of string players, will be read with interest by managers, conductors, presidents of clubs and music committees everywhere:

*From the Principal of the Balliol School.*

UTICA, N. Y., October 13, 1906.

MY DEAR MR. ELLIOTT—I wish to congratulate you on the success of last night's performance, and to thank you for bringing to the school such a delightful musical treat. I have not before had the opportunity of hearing Miss Otten and the other members of her quartet, and I was delighted even beyond my expectation with the quality and finish of their work. If you are arranging other engagements for them I hope you will feel free to use my name wherever you think it might serve as an introduction, for I shall be glad, wherever I have the opportunity, to recommend them as thorough musicians, sure to give keen pleasure and satisfaction to their audiences. I shall look forward with pleasure to having them here again some day. I am,

Very sincerely yours,

(Signed) EDITH ROCKWELL HALL.

*From Bishop Deane, at St. Agnes School.*

NOVEMBER 14, 1906.

DEAR SIR—It gives me pleasure to express to you my appreciation of the delightful concert given us by the Anna Otten Quartet. The program was delightfully chosen and the music rendered with skill and feeling such as are rarely surpassed. Wishing you all success in bringing this quartet before the public, and hoping that St. Agnes may again have the privilege of hearing them, I am,

Sincerely yours,

(Signed) WM. CROSWELL DOANE.

*From the Director of the Emma Willard Conservatory of Music.*

TROY, N. Y., November 21, 1906.

DEAR MR. ELLIOTT—While I expressed by personal delight in the wonderful work of the Anna Otten Quartet to you the other night, I must let you know how my admiration is shared by every one who was lucky enough to be present at that memorable concert. It was certainly an artistic triumph, and I send you my best wishes for the continued success of the quartet. If you bring the quartet round this way again I hope you will give me the first opportunity to have them with us. I remain,

Yours very truly,

(Signed) EDWARD F. JOHNSTON, Director.

The Anna Otten String Quartet gave a delightful concert in Graduates' Hall last evening. The program was composed of a Beethoven quartet, part of a Schubert quartet, Mendelssohn's violin concerto played by Miss Otten, and a quartet by Haydn. Although the quartet has been organized only a little over a year, it fully sustains its reputation as one of the best string quartets in America. The members play with great spirit and abandon and their ensemble work is well nigh perfect. Miss Otten in her solo work displayed wonderful technique and a warmth and beauty of tone that stamp her as a true virtuoso. The audience was very enthusiastic, and altogether it was an evening of rare delight. It is to be hoped that the Anna Otten Quartet may be heard in Albany again. The quartet is under the exclusive management of Edward Elliott, formerly at the head of the School of Music in Utica.—Knickerbocker Press, Albany, N. Y., November 9, 1906.

The entertainment given by the Anna Otten String Quartet in the assembly room of Gurley Hall at the Emma Willard School Saturday evening, was one of the most satisfactory ever given under the direction of that institution, and credit is due all concerned for furnishing such a musical treat to the large number of friends of the school who attended. The hall was attractively decorated and the music was of such a superior order that everybody present thoroughly enjoyed the program, which was as follows: Beethoven quartet, op. 18, C minor; allegro ma non tanto, scherzo, minuette, allegro; Schubert variations, "Der Tod und das Mädchen," from quartet, op. posth., D minor; Mendelssohn violin concerto, op. 64, E minor, allegro, andante, allegro molto vivace, Anna Otten; Haydn, quartet, op. 64, D major, allegro moderato, adagio cantabile, minuette, finale vivace. The quartet is comprised of Anna Otten, first violin; Florence Visanska, viola; Janet Allen, second violin; Cecilia Bostelmann, 'cello. Miss Otten showed splendid technique. She was accompanied by Mr. Elliott, and he assisted her in a great measure. The final number of the program was perhaps the most successful of the evening and the performers were compelled to respond to an encore. It is expected that the quartet will be requested to repeat the performance within a short time.—Troy Record, Troy, N. Y., November 12, 1906.

The Anna Otten String Quartet, Edward Elliott, manager, gave a concert Saturday evening in Gurley Hall under the auspices of the Emma Willard Conservatory of Music. The hall was well filled, but undoubtedly on their second appearance in Troy these musicians will be heard by a much larger audience because of the impression made at this, their first appearance here. The quartet has been organized only a year and is this year taking up an extended concert tour. The four artists are young women who present a most attractive picture grouped on the stage with their graceful instruments. Their rendering of the difficult chamber music shows thorough musicianship and experience. Anna Otten, first violin, has already a high place among women violinists and is adding much to her reputation in her leadership of the quartet. She played a most enjoyable number Saturday evening, Mendelssohn's violin concerto, op. 64, E minor, Edward Elliott playing the piano accompaniment. The other members of the quartet, Janet Allen, second violin; Florence Visanska, viola, and Cecilia Bostelmann, 'cellist, are finished artists. The selections presented were representative quartet music, given most enjoyable renderings.—Troy Times, Troy, N. Y., November 12, 1906.

The Anna Otten String Quartet, at the Y. M. C. A. hall last evening rendered a program of classical compositions which was thoroughly enjoyed by the audience of music lovers present. The concert will be marked as one of the noteworthy events of our musical season. The Seaman's Vocal School is to be congratulated and thanked for its enterprise in arranging a concert of such artistic merit. It is to be regretted that more were not present. Miss Otten's quartet, which is new to us, although Miss Otten's gifted

bow is not, is composed of genuine artists. The selections of last evening were thoughtfully and sincerely interpreted and with an unusual degree of technical skill. Their ensemble work was able and masterly and characterized by precision and smoothness. It displayed intellectual comprehension in the highest degree of varied movements from the works of Beethoven, Haydn, Schubert and Bach. The other members of the quartet besides Miss Otten are Janet Allen, second violin; Cecilia Bostelmann, 'cello; and Florence Visanska, viola, all artists exceptionally gifted and accomplished. Miss Otten played the familiar but difficult Mendelssohn concerto in E minor in a highly artistic manner, showing strength and originality of conception. The Chopin nocturne which came as an encore was an exquisite musical morsel. Edward Elliott played Miss Otten's accompaniments most acceptably.—Burlington News, Burlington, Vt., November 13, 1906.

A musical treat of the highest order was enjoyed by those who attended the concert of the Anna Otten String Quartet at the Rutland Opera House last evening. Their rendition of an extremely difficult program was absolutely faultless. Each musician did her part, no more, no less. None strove for supremacy over the others, but all worked together toward the common end of producing perfect harmony and rhythm. One of the most pleasing features of the program was the solo by Miss Otten. Her interpretation of Mendelssohn's violin concerto, op. 64, E minor, was enthusiastically received. Miss Otten's skill as a musician would alone be sufficient, but her exceedingly pleasing personality only adds one more agreeable point to a delightful ensemble. She responded to her encore by playing Chopin's nocturne. The Schubert variations demanded an encore on the part of the quartet, and Bach's air arranged for the G string was given. On the whole the concert was something long to be remembered and should the Anna Otten quartet return to this city they could be sure of an audience of many times larger than the one that greeted them so enthusiastically last evening.—Rutland Herald, Rutland, Vt., November 14, 1906.

Undoubtedly one of the finest concerts ever heard in Glens Falls took place in the Presbyterian Church last evening when a fair sized audience of music lovers greeted the Anna Otten String Quartet. The program was an excellent one, comprising some of the masterpieces of chamber music as well as one of the best known and most difficult violin solos, the Mendelssohn concerto. Miss Otten played the whole three movements of this composition in the most finished and artistic manner. Her playing was characterized by a wonderful technique which surmounted the greatest difficulties with an ease and abandon that were marvelous. Her tone was very broad and warm and exceptionally pure and finished. For an encore she gave a Chopin nocturne that was played beautifully. The quartet work was marked by its well balanced tone quality, but more especially the ensemble, this being the most vital requirement which quartet playing calls for. The art of four individuals playing together as one person, the Anna Otten String Quartet possesses in a marked degree.—Glens Falls Post, Glens Falls, N. Y., October 19, 1906.

Despite the unfavorable weather conditions, a good sized audience waded through the deep snow drifts to hear the Anna Otten String Quartet concert, under the auspices of Isaac Grotto, at the Empire Theater last evening. The quartet's work was up to the same standard of excellence as on its former appearance here a month ago. Its rendition of the Schubert variations on "Der Tod und das Mädchen" was perhaps the most appreciated of all the numbers rendered and was applauded so enthusiastically that the quartet had to respond with an encore, Bach's aria, which was beautifully played. Miss Otten won her audience with her rendition of the Bruch concerto, a work abounding in the utmost technical difficulties, but she played it with an ease and abandon such as only the greatest of violinists are capable of. The most artistic work of the quartet was shown in its last number, the Grieg G minor quartet, the weird effects of this composition of the famous Norwegian composer being somewhat startling to any one not familiar with his style, but none the less enjoyable on that account.—Glens Falls Morning Post, Glens Falls, N. Y., November 16, 1906.

The Anna Otten String Quartet gave a most delightful recital in Gurley Hall of the Emma Willard School on Saturday evening to a large and appreciative audience. The hall was very tastefully decorated and the program rendered of such artistic merit and worth as to make the recital one of the most successful affairs ever presented under the direction of the Emma Willard Conservatory of Music. The first number on the program was the Beethoven quartet, op. 18, No. 2, in C minor, allegro ma non tanto, scherzo, minuette, allegro and was given in a graceful and delightful manner. This was followed by Schubert's variations, "Der Tod und das Mädchen," from quartet of posth., D minor, given a very forceful interpretation. The third number on the program was the Mendelssohn violin concerto, op. 64, in E minor, allegro, andante, allegro molto vivace, played by Anna Otten. Miss Otten played this difficult concerto with wonderful ease and a marvelous technique. This violinist is not a stranger in Troy and her former reputation as a violin virtuoso was greatly enhanced on Saturday evening. She was accompanied by Mr. Elliott, and his capable assistance in this number added greatly to its beauty. The last number on the program was the Haydn quartet, op. 64, in D major, allegro moderato, adagio cantabile, minuette, finale vivace. This was the most successful number of the evening if one may judge by the applause it received, for the quartet were obliged to respond to an encore. The members of the quartet are Anna Otten, first violin; Janet Allen, second violin; Florence Visanska, viola; Cecilia Bostelmann, 'cello. Altogether the concert was a rare treat, and it is possible that the quartet will be requested to repeat the program here shortly.—Evening Standard, Troy, N. Y., November 12, 1906.

Schenectady music lovers enjoyed a rare treat last evening when the Anna Otten String Quartet made its first appearance in this city at the First Reformed Church. Despite the rain a fairly large crowd turned out and had it been known that the work of the quartet was so excellent the big church would undoubtedly have been well filled. Anna Otten, first violinist and leader of the quartet, is an artist out of the ordinary. She has a violin, an old and valuable instrument, and the equal of its delicacy of tone when Miss Otten played Mendelssohn's violin concerto, op. 64, E minor, has never before been heard in this city. Miss Otten and her work was accorded enthusiastic applause. The quartet, aside from Miss Otten is composed of Janet Allen, second violin; Florence Visanska, viola, and Cecilia Bostelmann, 'cello. The ensemble showed a combination of talent and training that was altogether pleasing. The audience for the most part was composed of lovers of the better class of music, and those present fully appreciated the efforts of the quartet. As a result of the very favorable impression created by the new or-

ganization, Edward Elliott, the manager, will undoubtedly arrange for another appearance later in the season.—Schenectady Gazette, Schenectady, N. Y., November 10, 1906.

The coming of the Anna Otten String Quartet last night at Graduates' Hall was the first important event of Albany's musical season. It was also the first appearance in the city of these artists, whose perfection of work has placed the organization side by side with the most notable string quartets in the country. The personnel includes: Anna Otten, first violin; Janet Allen, second violin; Florence Visanska, viola; Cecilia Bostelmann, 'cello. Aside from the art of these young women, they are essentially young and of most attractive personality. Miss Otten, at the head of the quartet, has as her associates artists of sterling merit, who belong in every instance to families having musical traditions, and their ensemble work was careful and finished, and showed the result of much playing together. The heaviest task and the masterpiece of the evening was the opening number, Beethoven's quartet, op. 18, No. 4, C minor, which was played superbly in the different passages, and in the sparkling scherzo and minuette movements. Miss Otten, who has studied the violin since childhood, and has played with Nordica and other great singers and at many of the musical festivals, has not many equals among women violinists. Temperamentally she is an artist, and is one of the most versatile of violinists. She plays airy trifles with delicacy and grace and the more profound music with force and power. Her technique is faultless, and above all her playing is magnetic. Her solo number was Mendelssohn's concerto, op. 64, E minor, in which she brought forth all the beauties of this composition in the allegro, the andante and the allegro molto vivace movements. It was a most worth while evening of music, and it was not only a distinct triumph for the quartet, but augurs well for the season of the St. Agnes School of Music.—Albany Argus, November 9, 1906.

The musical season of St. Agnes School and the St. Agnes School of Music was brilliantly introduced last evening by the appearance for the first time in this city of the Anna Otten String Quartet under the management of Edward Elliott, formerly of the Utica Conservatory, but now concert director for many musicians. The Anna Otten Quartet was organized late last season, and bids fair to be one of the foremost ladies' string quartets in the country. Composed of individual artists of undisputed worth, its ensemble playing is fast assuming that style and finish only to be attained by constant and intelligent practice and a musicianly interest. The personnel includes Anna Otten, first violin; Janet Allen, second violin; Florence Visanska, viola; Cecilia Bostelmann, 'cello—four young women of attractive appearance. Miss Otten as head of the quartet is also its soloist. Her playing is marked both by excellent technique and depth of feeling. Her solo offering was Mendelssohn's concerto, op. 64, E minor, the three movements of which were given with musicianly regard for their varied exactions. As an encore she played Chopin's nocturne. Three quartet numbers—comprising in all nine movements—displayed the quartet's ability to handle the works of Beethoven, Schubert and Haydn.—Albany Evening Journal, November 9, 1906.

#### Kitty Cheatham's Holiday Matinee.

A holiday audience, including many children, greeted Kitty Cheatham in the Lyceum Theater Friday of last week. This dainty and talented lady gave an entertainment that was delightful from the beginning to the end. After an old English Christmas lullaby by Corner, Miss Cheatham entered the realm of childhood, and alternately charmed and amused her listeners by depicting all sorts and conditions of boys and girls, good and bad, timid and intrepid. She sang a song, "Merry Christmas," by Margaret R. Lang, and followed it by two from the little songs by Jessie Gaynor—"Jerushy" and "The Sugar Dolly." One of the daintiest of these childish pieces was "Fairland," by Amy Trowbridge. Longfellow's "Naughty Little Girl With the Little Curl," set to music by Needham, and the sorrows of two little boys, one with red hair and curls, which he hated, and one entitled "Practicing" (about a little boy who hated music, but had to practice in order to appease his musical mother), by John Carpenter, afforded Miss Cheatham a real opportunity to display her mimic powers. The second part of the program was devoted to negro sayings and songs, including three modern negro melodies by Noll, Rogers and Hein. The third part of the program once more took the audience into the realm of childhood, and among the best of the numbers was a group of four new songs by H. L. Brainard—"My Valentine," "The Comforter," "The Trout" and "Animal Thoughts."

The other songs were by George MacDonald, Archibald Sullivan, Betty Sage, John Chadwick, Grace Wassall and Elizabeth Coolidge. Flora McDonald assisted Miss Cheatham at the piano. The matinee was under the management of Miss Cheatham's personal representative, Fitzhugh W. Haensel, of 542 Fifth avenue. It is encouraging to hear that the demand for Miss Cheatham's recitals is increasing. In this day of vulgar stage entertainments the country cannot have too many refined impersonators. As a singing actress, Miss Cheatham must be regarded as a true friend of children and of all adults who love boys and girls.

#### Gabrilowitsch in Sacramento.

Gabrilowitsch appeared before the Saturday Club of Sacramento, Cal., on December 17. This was his program:

Sonata, A minor, op. 42.....	Schubert
Nocturne, F major.....	Chopin
Mazurka, B minor.....	Chopin
Potpourri, A flat major.....	Chopin
Songs Without Words.....	Mendelssohn
E major, A major, E flat major, F major.....	
Rhapsodie Hongroise, op. 119.....	Brachms
Romance.....	Fauré
En automne étude.....	Moszkowski
Gavotte, D major.....	Glazounow
Etude, F minor.....	List

**FUTURE MUSICAL EVENTS IN NEW YORK.**

Every evening and Wednesday and Saturday matinees, until further notice, "The Student King," Garden Theater.

Wednesday evening, January 2, grand opera, Manhattan Opera House.

Wednesday evening, January 2, grand opera, Metropolitan Opera House.

Thursday evening, January 3, special orchestral concert, Mendelssohn Hall.

Friday afternoon, January 4, New York Philharmonic public rehearsal, Carnegie Hall.

Friday evening, January 4, grand opera, Manhattan Opera House.

Friday evening, January 4, grand opera, Metropolitan Opera House.

Saturday afternoon, January 5, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 5, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 5, concert by the New York Philharmonic, Carnegie Hall.

Saturday evening, January 5, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 5, grand opera (popular prices), Metropolitan Opera House.

Sunday evening, January 6, operatic concert, Manhattan Opera House.

Sunday evening, January 6, operatic concert, Metropolitan Opera House.

Monday evening, January 7, grand opera, Manhattan Opera House.

Monday evening, January 7, grand opera, Metropolitan Opera House.

Tuesday evening, January 8, Madame Nordica's concert, assisted by the New York Philharmonic, Wassily Safonoff conductor, Carnegie Hall.

Tuesday evening, January 8, Kneisel Quartet concert, Mendelssohn Hall.

Wednesday afternoon, January 9, lecture-recital on "Salome," Mendelssohn Hall.

Wednesday evening, January 9, grand opera, Manhattan Opera House.

Wednesday evening, January 9, grand opera, Metropolitan Opera House.

Wednesday evening, January 9, concert by the Flonzaley Quartet, Mendelssohn Hall.

Thursday afternoon, January 10, recital by Herbert Witherpoon, Mendelssohn Hall.

Thursday evening, January 10, concert by the Boston Symphony Orchestra, Carnegie Hall.

Friday afternoon, January 11, concert by the Boston Symphony Quartet, Mendelssohn Hall.

Friday afternoon, January 11, grand opera, Manhattan Opera House.

Friday evening, January 11, grand opera, Metropolitan Opera House.

Friday evening, January 11, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, January 12, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Saturday afternoon, January 12, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 12, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 12, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 12, grand opera (popular prices), Metropolitan Opera House.

Sunday evening, January 13, concert by the New York Liederkranz, Arthur Claassen conductor, Liederkranz Club House.

Sunday evening, January 13, operatic concert, Manhattan Opera House.

Sunday evening, January 13, operatic concert, Metropolitan Opera House.

Monday evening, January 14, grand opera, Manhattan Opera House.

Monday evening, January 14, grand opera, Metropolitan Opera House.

Tuesday evening, January 15, concert by the Adele Margulies Trio, Mendelssohn Hall.

Wednesday evening, January 16, concert by the Kaltenborn Quartet, Mendelssohn Hall.

Wednesday evening, January 16, grand opera, Manhattan Opera House.

Wednesday evening, January 16, grand opera, Metropolitan Opera House.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday morning, January 17, musicale of the Harlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, January 17, concert by the Russian Symphony Society, Carnegie Hall.

Friday evening, January 18, grand opera, Manhattan Opera House.

Friday evening, January 18, grand opera, Metropolitan Opera House.

Saturday afternoon, January 19, Young People's Symphony concert, Carnegie Hall.

Saturday afternoon, January 19, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 19, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 19, concert by the New York Symphony Society, Carnegie Hall.

Saturday evening, January 19, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 19, grand opera (popular prices), Metropolitan Opera House.

Sunday afternoon, January 20, matinee by the New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 20, operatic concert, Manhattan Opera House.

Sunday evening, January 20, operatic concert, Metropolitan Opera House.

Monday evening, January 21, grand opera, Manhattan Opera House.

Monday evening, January 21, grand opera, Metropolitan Opera House.

Wednesday evening, January 23, concert by the Scottish Society of New York, Mendelssohn Hall.

Wednesday evening, January 23, grand opera, Manhattan Opera House.

Wednesday evening, January 23, grand opera, Metropolitan Opera House.

Thursday evening, January 24, concert by the St. Cecilia Society, Mendelssohn Hall.

Thursday evening, January 24, concert by the Marum Quartet, Cooper Union Hall.

Thursday evening, January 24, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Friday afternoon, January 25, public rehearsal by the New York Philharmonic Society, Carnegie Hall.

Friday evening, January 25, grand opera, Manhattan Opera House.

Friday evening, January 25, grand opera, Metropolitan Opera House.

Saturday afternoon, January 26, recital by Fannie Bloomfield-Zeisler, Carnegie Hall.

Saturday afternoon, January 26, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 26, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 26, concert by the New York Philharmonic Society, Carnegie Hall.

Saturday afternoon, January 26, concert by the University Glee Club, Carnegie Lyceum.

Saturday evening, January 26, grand opera, (popular prices), Manhattan Opera House.

Saturday evening, January 26, grand opera, (popular prices), Metropolitan Opera House.

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Tuesday evening, January 29, Edwin Grasse's second violin recital, Mendelssohn Hall.  
 Thursday evening, January 31, concert by the People's Symphony Society, Cooper Union Hall.  
 Friday evening, February 1, concert by the People's Symphony Society, Carnegie Hall.  
 Saturday evening, February 2, concert by the New York Symphony Society.  
 Sunday afternoon, January 3, matinee by the New York Symphony Society.

#### Joint Appearances of Toronto Chorus and Pittsburgh Orchestra.

On Tuesday and Wednesday evenings, February 12 and 13, 1907, the Mendelssohn Choir of Toronto, 220 mixed voices, A. S. Vogt, conductor, will join the Pittsburgh Orchestra, Emil Paur, conductor, in two concerts at Carnegie Hall, New York. These concerts will be preceded by five days of concerts in Toronto and one day in Buffalo, by the two organizations. The choir and orchestra, in 1905 and 1906, gave joint concerts in Buffalo, which represent the only appearances the choir has yet made outside its home city. These New York concerts mark, for the first time in the artistic capital of the United States, an alliance between a representative musical organization of His Majesty's domains and one of the permanent orchestras of the United States. Every member of the choir has agreed to be present at the New York concerts, and the idea of such a musical journey on the part of this admirable body of singers has already created much enthusiasm in Canada and among Canadians resident in the United States. While the programs have not been completed, Beethoven's "Ninth" symphony will be given at the first concert, under Mr. Paur's direction, and the choir will sing both with the orchestra and à capella under Mr. Vogt. Tickets for these concerts may be ordered by mail now from the box office of Carnegie Hall, Fifty-seventh street and Seventh avenue, New York City.

#### RECORD OF THE PAST WEEK IN NEW YORK.

Every evening, and Saturday matinee, "The Student King," Garden Theater.  
 Wednesday afternoon, December 26, first recital by Francis Macmillen (violin), Mendelssohn Hall.  
 Wednesday afternoon, December 26, matinee performance of "The Messiah," by the New York Oratorio Society, Carnegie Hall.  
 Wednesday evening, December 26, "Carmen," Manhattan Opera House.  
 Wednesday evening, "La Damnation de Faust," Metropolitan Opera House.  
 Thursday morning, December 27, Bagby musicale, Waldorf-Astoria.  
 Thursday evening, December 27, annual performance of "The Messiah," by the New York Oratorio Society, Carnegie Hall.  
 Thursday evening, December 27, concert by the People's Symphony Society, Cooper Union Hall.  
 Friday afternoon, December 28, Kitty Cheatham's holiday matinee, Lyceum Theater.  
 Friday evening, December 28, concert by People's Symphony Society, Franz X. Arens, conductor, Carnegie Hall.  
 Friday evening, December 28, revival of "Lakme," Metropolitan Opera House.  
 Friday evening, December 28, "Faust," Manhattan Opera House.  
 Saturday afternoon, December 29, "Rigoletto," Manhattan Opera House.  
 Saturday afternoon, December 29, "Siegfried," Metropolitan Opera House.  
 Saturday evening, December 29, "Aida" (popular prices), Manhattan Opera House.  
 Saturday evening, December 29, "La Boheme" (popular prices), Metropolitan Opera House.  
 Saturday evening, December 29, concert by New York Symphony Society, Lhévinne, soloist, Carnegie Hall.  
 Saturday evening, December 29, special concert by Madame

Nordica, Edouard Dethier, violinist, Fagnani, baritone, and Anthony, pianist, Twenty-third Regiment Armory, Brooklyn.

Sunday afternoon, December 30, matinee by the New York Symphony Society, Lhévinne, soloist, Carnegie Hall.  
 Sunday evening, December 30, first piano recital by Master Horsbowski, Carnegie Hall.  
 Sunday evening, December 30, operatic concert, Manhattan Opera House.  
 Sunday evening, operatic concert, Metropolitan Opera House.  
 Monday evening, December 31, "Aida," Manhattan Opera House.  
 Monday evening, December 31, "Faust," Metropolitan Opera House.  
 Tuesday afternoon, January 1, 1907, matinee performance of "Hänsel und Gretel," Metropolitan Opera House.  
 Tuesday evening, January 1, "Il Trovatore," Manhattan Opera House.

#### Musicales at the Grosse-Thomason School.

At the last musicale at the Berta Grosse-Thomason School for Piano, 359 Degraw street, Brooklyn, pupils of Madame Thomason played an interesting group of pieces by Adele Aus der Ohe—"Slumber Song," Lois Burnham; "Melodie," Marcelle Guerin; "Sarabande," Gladys Best; "Gavotte," Marjorie S. Langley. The other piano numbers and players were: "Solfegietto" (Philipp E. Bach), Miss Guerin; "Au Matin" (Godard), Mabel Cuddihy; "Song Without Words" (Saint-Saëns), Edna Shepard; "Erotik" (Grieg), and "Etude Mignonne" (Schütt), Harriet Connor; "Warum" (Schumann), and valse in C sharp minor (Chopin), Florence G. Seelman; "Effusion" (Moszkowski), Mabel Anderson. Mr. Bronte, a tenor pupil of Charles Bassett, one of the teachers at the school, sang "I'll Sing Thee Songs of Araby," by Clay, and an aria from "La Favorita."

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Denver Republican—Anton Hekking must be ranked with the greatest. A scholarly player, whose style is refined and finished.

Salt Lake Herald—Never before has an artist received the storms of applause accorded Hekking. He stirred the enthusiasm of the audience to the utmost.

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## HEKING MAKING ZIGZAG TOURS—MORE NOTICES.

The demands for Anton Hekking compel the great German 'cellist to make some zigzag tours. His engagements are coming in from all points of the compass, and many re-engagements follow. Since he arrived in this country, in the autumn, he has played in the Middle West, the Northwest and the far West, in addition to concerts in the South and East. He is booked for more concerts in all sections of the United States and Canada. No 'cellist ever covered more territory in one season. The following notices are from papers in Salt Lake City, Denver and Fargo:

In the evening nearly all the audience came back, augmented by others, to hear the famous Hekking in his recital. Some one has said that if the violin is king of instruments, the 'cello is prime minister. Of course, both sayings depend on how the instruments are played; but as rendered by Hekking last night, it is a question whether the 'cello itself is not entitled to the name of monarch. The artists in the world who can perform as he does could be numbered on the fingers, and it is a rare privilege for Salt Lake to have heard him. The visits of 'cellists of the first rank have been so rare that there are few with whom we can compare him. The last artist of this class was Hollmann who came with Eames and Gogorza at the Tabernacle, who was himself a master. Hekking ranks alongside of him, and in saying that, no higher praise could be accorded. Last night he stirred the enthusiasm of the audience to the utmost; his program was selected equally from the classical and the popular, and he executed such exquisite renditions as "Traumeri," "The Swan," by Saint-Saëns; nocturne, by Chopin, and the "Jocelyn" berceuse. Each of these numbers was rendered with a tenderness of feeling, a beauty of tone and a depth of feeling that it would be impossible to surpass. He was recalled again and again, and at the conclusion of the evening was waited upon in his room by a large number of musicians, who tendered the warmest and kindest of congratulations. Hekking brought his own accompanist, Mr. Kellert, who did admirable work.—Salt Lake Tribune.

Never before has a musician received the storms of applause accorded him last evening, and when, after graciously rendering a full concert program, the audience refused to leave, he returned and played what to many was the gem of the evening, Godard's berceuse from "Jocelyn," he was obliged to respond to a curtain call and bow his acknowledgments.

The program arranged for the evening was a varied one, including numbers by Bach, Chopin, Massenet, Boccherini, Boellman, Popper and Saint-Saëns. It opened with the magnificent concerto in A minor by Saint-Saëns, which was the most ambitious number of the evening in technic and masterly rendition. Although to the musician it was perhaps a treat because of the manner in which it was played, the greater part of the audience could not be said to enjoy it as they did some of the numbers less complex in theme and in demonstration. One other number by Saint-Saëns was the beautiful favorite, "Le Cygne," played by Gerardy when he appeared here last year with the Orpheus Club, and made doubly enjoyable to those who heard it. The Bach air is a sweet, melodious composition in which the exquisite tones of the instrument were almost weird, and again in the Chopin nocturne the instrument seemed to be possessed of a power and feeling that was human.

The heavier numbers were relieved by the "Harlequin," by Popper, and a dainty little rondo, by Boccherini, both played with a light, graceful touch, characteristic of the versatility of the great musician. Following the Boellman number, "Variations Symphoniques," the applause was so great that the musician was obliged to respond, and he played "Traumeri."—Salt Lake Herald.

While the failure of Anton Hekking to arrive in time for the symphony concert yesterday afternoon at the Salt Lake Theater, was a disappointment, it prolonged a musical treat into two performances, and since Mr. Hekking appeared alone in the evening concert, it was necessary for him to appear oftener than he would have otherwise done, giving music lovers more than they expected of the great artist's work. His musical conception, his execution and magnetism in handling the 'cello, are seldom equalled and he cast a veritable musical spell over his audience. All sat motionless enjoying the exquisite melody as it was brought out by the touch of the artist fingers on the strings of the instrument, of which he is master, and sighed with regret when the music ceased. He gave selections from Bach, Chopin, Massenet, Boccherini, Boellman, Popper, Schumann and Saint-Saëns.—Salt Lake Evening Telegram.

Of Hekking's 'cello playing what more can be said than that it is satisfying, lulling the senses and blazing a path through one's imagination into the heart's depths? Taking as his introductory number the Saint-Saëns concerto, an academic, colorless composition, allowing of wide range for exploiting one's skill, he captured his hearers and made them ready to receive his more tender renditions.—Denver Morning Call.

The worldrenowned artist, Hekking, played here Saturday night under the auspices of the Fargo College Conservatory of Music. This recital was noteworthy as being the first recital ever given

here on the 'cello, and the wonderful resources of the violoncello as a musical medium, when played by an artist, were a surprise to many who were not familiar with the 'cello as an instrument for solo work. Mr. Hekking came up to the high expectations of the audience, and even beyond. Hekking ranks with Becker and Gerardy of the younger school. A great deal of Hekking's success must be credited to the faithful and exquisite manner with which Mitchell Kellert plays his accompaniments. This young man, who is only eighteen, is a marvelous player in many ways. Perhaps he lacks a little in shading, which will come with more mature years, but his perfect abandon and absolute surety of notes bespeaks much for the future.—Fargo Evening News.

## PRESS OPINIONS OF ANTON FOERSTER.

Anton Foerster's reputation as one of the great pianists of the day has long been established. He is an artist who thinks deeply and a virtuoso who performs brilliantly—so say the critics, among the many other charming things they have to say of him. Appended are some press opinions:

I heard the two principal numbers of the difficult program given by the artist, who played here for the first time Brahms' F minor and Liszt's B minor sonatas. The great strength and endurance of



this gifted artist were fully equal to the demands which these serious and mighty works require for their fulfillment. No note was missing, each phrase, were it ever so interwoven in intricate passages and counterpoint, was clearly brought out. The manner in which climaxes balanced each other, and in their interplay were made serviceable to a big onswEEPing movement, was a proof of taste and deep understanding of the compositions, lofty in spite of their unwieldiness, and totally unsurmountable by mere bravura. Mr. Foerster won our hearty esteem on account of the serious way in which he regards his profession—an esteem which found expression in hearty applause.—Hannoversche Tageblatt, January 18, 1905.

On Monday evening Anton Foerster, who, although until lately unknown to the musical circle of this place, has for years been looked up to as a pianist of high standing, gave a concert here. Mr. Foerster, formerly a student of the Leipzig Conservatory, had by the highly artistic construction of his program, shown to what class his art belongs. Brahms' F minor and Liszt's B minor sonatas demand for their adequate interpretation good technical armor, physical strength and endurance, also temperament. To a pianist in possession of these attributes, they offer ample opportunity to

display his talents in all directions. These three qualities are possessed in their highest form by Mr. Foerster, added to which is an unusually keen sense of rhythm, which to a certain extent forms the basis of his musical conceptions.—Hannoversche Courier, January 17, 1906.

Few of the pianists of foremost rank tread the secluded paths of Foerster, betraying in their performance such deeply artistic traits. The choice of Liszt's genial B minor sonata alone sufficed to attract the attention of the artistic circle. Foerster, however, added to his program the Brahms F minor sonata, which has so seldom been heard since the time of Hans von Bülow, and interpreted both works, so fundamentally different, with a finely developed sense of style and a sovereign mastery of the spiritual and technical alike, which commanded unbounded admiration. Both works, milestones since the time of Beethoven, were magnificently rendered in their dramatic culminations, and still the inner meaning of both the tone poems in question—the ravishing, genial soaring of Liszt, and the reserved, manly and indubitable nature of the North German Brahms—both found convincing expression. And what delicacy in the differentiations of the pianissimo passages! Liszt with his insinuating song melodies and the tender, one might almost say, the chaste fervor of Brahms. Indeed he played in a masterly and unsurpassed manner.—Halle'sche Allgemeine Zeitung, Halle, February 2, 1905.

His last program, with the exception of Schubert's charming impromptu, op. 142, No. 3, was entirely modern, and by the perfection and magnificence of the performance, Mr. Foerster conveyed an impression of power never previously attained by Mr. Foerster. The Brahms F minor and Liszt B minor sonatas are both works which make tremendous demands on the fingers, brain and heart of the performer. Mr. Foerster gave them with a breadth and depth of expression, with such fervor and with such sweetness of tone, that his hearers will long retain a memory of the beautiful sounds. The success which greeted the rendering of the Liszt was still more decided and unanimous. Mr. Foerster understood exactly how to give due weight to the virtuoso side of this daringly conceived work, but above all technical bravura stood supreme the musical contents full of life and joined together in masterly fashion. Rurhardt's "Passacaglia," Schubert's impromptu, Chopin's nocturne and the brilliant Liszt tarantelle would alone have sufficed to show the individuality of Mr. Foerster's distinguished pianistic gifts and his art. They aroused turbulent applause, in acknowledgment of which the concert giver played an encore.—Halle'sche Zeitung, Halle, February 3, 1905.

We made the acquaintance of Anton Foerster, the Austrian pianist, who displayed a brilliant technic in Liszt's A major concerto, and later won a significant success with the performance of some smaller solos.—Berlingske Tidende, Copenhagen, November 6, 1905.

The pianist, Anton Foerster, also seemed to please the public mightily well. He was the soloist of the evening and showed himself to be a brilliant and fine virtuoso.—Nationaltidende, November 5, 1905.

Mr. Foerster is the possessor of a highly developed technic. The chief characteristics of his playing are clearness, precision, strength and brilliancy.—Danebrog, Copenhagen, November 5, 1906.

He is a mature artist of outspoken individuality, who stands today in the zenith of his powers. He knows how to lend character to his interpretations by his powerful and earnest conception of the contents of the works he portrays, by his decisive rhythms and by a careful preparation of all technicalities. Our guest had a rousing success and was heartily applauded and called out.—Kölnische Volkszeitung.

Foerster's fine, rounded polished touch was displayed to wonderful advantage in Chopin's etudes. His performance rendered us oblivious to all things material.—Neues Wiener Tageblatt.

Brilliant technic, penetration and earnest comprehension show him to be in the rank of the foremost piano artists.—Wiener Abendpost.

Like delicate murmuring pearls the etude came to us from Foerster's hands. No unduly loud tone disturbed the evenness of the creamy tones.—Die Zeit, Vienna.

## Second Schnitzer Recital.

Germaine Schnitzer, the young Parisian pianist, who won such a pronounced success at her recent debut in New York, will give a second recital at Mendelssohn Hall, on Monday afternoon, January 7, with the following program:

Prelude and Fugue, F minor.....Bach  
Sonata, op. 57, Appassionata.....Beethoven  
Variations Serieuses.....Mendelssohn  
Impromptu.....Chopin  
Valse.....Chopin  
Nocturne.....Chopin  
Scherzo, B minor.....Chopin  
In der Nacht.....Schumann  
Les Abeilles.....Dubois  
Rhapsodie, No. 9.....Liszt

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**"THE VICAR OF WAKEFIELD."**

LONDON, December 16, 1906.

Before an audience that completely filled every available space in the Prince of Wales' Theater, the curtain went up on Wednesday evening, December 12, on "The Vicar of Wakefield" for the first performance in London. The event was one of the important "openings" of the present season, and had been looked forward to by hundreds of the friends and admirers of Liza Lehmann and David Bispham with great interest. In fact, so widespread was this interest that had the theater been just three or four times as large as it really is, there would have been an audience to fill it, for hundreds were refused tickets during the ten days previous to the opening night. Telegrams, letters of appeal, personal solicitations were all of no avail, for the house had been entirely sold out a week in advance. So it was that on the opening night a brilliant audience was present to welcome "The Vicar of Wakefield," who, it may be said, "came, sang and conquered," a splendid beginning being made for the prosperous voyage on which "The Vicar" was launched. Goldsmith's story is well known, but it can be said that in arranging it for the stage, the book has been very well done, the matter of compression being the greatest difficulty to contend with; but an intelligible story is told, the interest in the principal characters being sustained throughout. Of the music, when all unite in saying that it is the best that Madame Lehmann has as yet given to the public, it can be readily understood that it is very good indeed. Written with the delicacy and refinement that characterizes Madame Lehmann's music, the simplicity of style, the charming themes, the swing, the sparkle were carried throughout the three acts that made a continuous whole. Nearly all the solos were redemanded, while a quintet at the end of the first act received a double encore. At the end of the opera there

were numberless "calls" for the principals and the composer, the enthusiasm of the audience that was such a feature of the evening not giving way until separately and collectively all had been duly honored for so enjoyable an evening.

As The Vicar, David Bispham naturally came first. He is so experienced an actor, as well as singer, that his appearance was anticipated with great interest and pleasure. That he excelled in all that he did goes without saying; he was in splendid voice; he looked the part, which, by the way, was written especially for him, and all his solos received enthusiastic encores. Isabel Jay, a great favorite with the London public, looked the part of Olivia, her singing of songs and concerted numbers calling forth repeated demands for repetition. Edith Clegg had to sing "Blackbird, blackbird" twice, while the choruses came in for their share of applause, as did also the scenery, which is very pretty for all three of the acts. Mr. Hyde was heard to advantage in the music allotted to Squire Thornhill, his tenor voice being of fine quality, well trained. The remainder of the cast was the same as previously announced.

The press was unanimous in praise of the opera, columns having been devoted to reviews of the opening night. You will probably hear "The Vicar," sooner or later, in America, where London successes usually find their way.

**Watkin Mills Coming in March.**

Watkin Mills, the distinguished English basso, who comes to America in March, for a two months tour under Haensel & Jones' direction, is already booked for a large number of important dates, including Chicago, Ill., Nashville, Tenn., Lexington, Ky., Columbia, Mo., Davenport and Clinton, Ia., Muncie, Ind., Columbus, Oxford, Lima and Akron, Ohio, Rochester, N. Y., etc. He has been exceedingly busy in England this past month singing, from the north of Scotland to the south of England. The following are a few recent press notices:

Last, but by no means least, we mention Watkin Mills. He is, we think, the bright particular star of this galaxy of constellations. If he has ever sung in York before it has not been for some years, and those who heard him for the first time last night must have regretted that the opportunity of doing so had not presented itself before. His voice is a bass of great power and richness of tone, but beyond all he is a born artist. He knows how to make the most of every note, and the coloring which he imparts to every thing he sings gives a particular beauty to the composition. "She Alone Charming My Sadness" (Gounod) was an example of dramatic singing which elicited unstinted applause, which was not subdued until it was seen that Watkin Mills would respond to a demand for a encore. He substituted "In Sheltered Vale." Edward German's "Glorious Devon" stirred the blood with patriotism, and again Mr. Mills had to respond to the demand for more, and gave "Pegging Away."—Yorkshire Herald, December 6, 1906.

Also in excellent form was Watkin Mills, whom we have not heard in Hull for a very long time. He sang Gounod's "She Alone Charming My Sadness" with admirable ability, and less of passionate display than some singers we have heard. Edward German's "Glorious Devon" was equally acceptable, and the applause which rewarded it

drew forth another song, "The Sweetest Flower That Blows."—Hull Daily Mail, December 4, 1906.

A capable company sustained the program, the two singers of greatest repute being Watkin Mills, who was in fine voice, and Louise Dale, a cultured vocalist of great power and charm, who made her first appearance in York. The fine quality and sympathetic tone in Miss Dale's voice was exhibited in her song, "When Myra Sings," and she was enthusiastically encored. Mr. Mills scored a great success with Gounod's "She Alone Charming My Sadness," from "The Queen of Sheba."—Yorkshire Post, December 6, 1906.

**Next Philharmonic Concerts.**

Wassily Safonoff has arranged a program of unusual interest for the concerts to be given by the Philharmonic Society on next Friday afternoon and Saturday evening at Carnegie Hall. A novelty of the occasion will be the first appearance of the Russian conductor as an interpreter of Liszt. He will conduct the orchestra in two episodes from Lenau's "Faust"—"Ein Naechtlicher Zug" and "Der Tanz in der Dorfschenke" ("Mephisto Waltz"). Ossip Gabrilowitsch, the Russian pianist, will make his first appearance in New York this season, playing Tchaikowsky's concerto in B flat minor. It was with this composition Tchaikowsky's name was first made known in this country. Hans von Bülow, to whom it is dedicated by the composer, performed it at a concert he gave in the Boston Music Hall on October 23, 1875. The name of the Russian composer appeared first on a Philharmonic Society program five months later and has not been absent since that time for any extended period. Franz Rummel introduced this concerto to Philharmonic audiences in 1879. Beethoven's symphony in B flat major, long a favorite in the orchestra's repertory, will be played. The Philharmonic Society performed the symphony for the first time on November 24, 1849, the conductor being Theodore Eisfeld. The last time the symphony was given by the society was on January 27, 1900, under Emil Paur. Both Carl Bergmann and Theodore Thomas seem to have had a peculiar liking for the work, for it was performed five times under the direction of the former, between 1856 and 1874, and four times by the latter, between 1880 and 1889. Wagner's "Eine Faust Overture" will complete the program.

**Carl Engaged for Buffalo.**

William C. Carl has been engaged by the city of Buffalo for a recital on the Pan-American organ in Convention Hall, Sunday afternoon, March 3. Mr. Carl has already been heard in ten concerts on this famous organ since the close of the Exposition, in addition to his appearances at the time of the fair. Mr. Carl is now enjoying a well earned rest, and returns to town for the reopening of the Guilford Organ School next Tuesday, January 8, and his many concert engagements.

A series of important lectures will be given at the school, beginning in January, and an increased enrollment is already assured.

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Mr. Paur will direct and these soloists will be heard: Mrs. Corinne Rider-Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. The February 13 program will also include works for the Choir both a *capella* and with Orchestra, which Mr. Vogt will conduct. The program of February 13 will be shared by Choir and Orchestra.

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## RIDER-KELSEY IN FOUR CITIES.

The following press notices tell of Corinne Rider-Kelsey's success at concerts in St. Louis, Cincinnati, Columbus and Toledo. In St. Louis Mrs. Kelsey sang with the Apollo Club of that city. In Columbus she was one of the stars of the second artists' recital of the season. In Cincinnati she was the soloist of the December concert of the Orpheus Club. In Toledo Mrs. Kelsey gave a recital at the new St. Ursula Auditorium. These extracts are from the leading papers of these cities:

Mrs. Rider-Kelsey last appeared here some three years ago, when the reputation she had gained even as a very young woman, was an excellent one. She is now identified with various forms of music, and if she does not rank as one of the foremost vocalists of the day it is because she has not devoted herself to any one field. The variety of her talent was immediately evident last night when she sang, by way of first number, an aria from Massenet's "Herodiade," and then gave as an encore number, Del'Acqua's "Chanson Provencale." The first of these, requiring dramatic ability of the highest order, was sung with ease, while the second composition, requiring coloratura work of a special kind, was simply thrilling in its effect. Such flexibility and power and musical quality are not commonly heard in the cases of the best singers. The later contributions to the program by this lady, including songs in English—MacDowell's "Long Ago" and Parker's "The Lark"—revealed a voice admirably adapted to the ballad form of music. Those in last night's audience will be pretty sure to remember this lady for a good many seasons as a wonderfully beautiful and artistic singer. —St. Louis Daily Globe-Democrat, November 28, 1906.

Mrs. Rider-Kelsey was heard here three years ago, when she sang in "The Messiah." Since then she has studied much, and she now ranks with the most gifted singers in America. She has a voice of wonderful flexibility and much power. She sings easily and without affectation, and she was on good terms with her audience before she finished her first number, the ambitious aria from Massenet's "Herodiade." As an encore she gave Dell'Acqua's "Chanson Provencale," a composition of an entirely different character and with a delightful melody. There were five songs in English in her second group, including Henschel's "The Rainbow," MacDowell's delightfully sweet "Long Ago," and Horatio Parker's popular "The Lark Now Leaves His Wat'ry Nest." She was accompanied by Herr Griener in a song by Massenet and one by Reinecke. —St. Louis Post-Dispatch, November 28, 1906.

Corinne Rider-Kelsey, the soprano, about equally divided honors with Karl Griener, the cellist from Vienna. Both these soloists scored a decided success with their audience. The work of Mrs. Rider-Kelsey was of a high artistic order. She possesses a very sweet voice, which has been cultivated so that her singing gives the impression of complete finish. Her first number was an aria from "Herodiade," by Massenet. This is a rather large composition, and gives ample opportunity for display of technique. It was done well and received with insistent applause. The greatest hit made by Mrs. Rider-Kelsey was with a group of songs by French and American composers. —St. Louis Republic, November 28, 1906.

The soloist, Corinne Rider-Kelsey, soprano, after her triumphs at the last May festival, needs hardly much comment. She sustained

all her claims to distinction for an exceptionally pure voice, which she manages with consummate art. Her selections included Liszt's "Die Lorelei," "Die Blume der Ergebung," by Schumann, and "Heimliche Aufforderung," by Strauss. Her second group was a song by Horn and three Henschel songs—the last one, "Spring," being interpreted with the warmest of temperament. She gave it da capo. In the concluding chorus, "Eventide," by Meyer-Olbersleben, she sang the incidental solos.—Cincinnati Enquirer, December 7, 1906.

The club was assisted by Mrs. Rider-Kelsey, of New York, who made so favorable an impression at the last May Festival, and the golden opinions then won were re-emphasized in the various arias, songs and incidental solo work, especially the Liszt "Lorelei" and the Henschel songs.—The Post, Cincinnati, December 7, 1906.

Corinne Rider-Kelsey fully met all expectations in her song recital last night, Memorial Hall holding a representative audience of associate members of the Women's Music Club, gathered to hear the American (Ohioan) soprano of whom so much has been written and said. Mrs. Kelsey has a voice of lovely quality, clear and true and of wide range. Her program was a trifle somber, but composed of standard songs in the ancient Italian, romantic German, ultra modern German, ancient English and modern English and American songs. In the Italian group the Giordani songs seemed to please the audience best; in the German lieder the Grieg and Strauss were favorites; the old English songs won an encore—"The Plague of Love," by Arne, and several were recalled and repeated. The MacDowell and Henschel songs were very beautiful and interesting, particularly MacDowell's "Long Ago" and "Spring," by Henschel. Altogether the recital was a pronounced success.—Columbus Evening Dispatch, December 12, 1906.

In Memorial Hall, Tuesday night, Corinne Rider-Kelsey proved the verity of all the splendid criticisms that have been passed upon her voice, her style and her personality. She has indeed a most refreshing soprano voice of beautiful lyric quality and unusual range. The program was made up of four groups of songs, ranging from the ancient arias of the seventeenth century to the modern songs by living composers. The most successful solo number sung by Mrs. Kelsey was "Long Ago," MacDowell, which she repeated graciously for her delighted audience. Grieg's "Mit einer Wasserlilie" was also given twice in a most charming manner. After the second group an encore was insisted and the artist chose "The Plague of Love," by Arne, which she did delightfully. Mrs. Kelsey was ably accompanied by Charlotte Robinson, who carried the piano parts with most satisfying musicianship. The pleasure and pride that we feel in an evening with Mrs. Kelsey will surely be shown again at the next artist's recital on January 22, when another of Ohio's children, Francis Macmillen, will give us an evening of violin music.—Columbus Press-Post.

Corinne Rider-Kelsey was presented in concert Tuesday evening by the Women's Music Club to its associate membership and friends. I believe this was her first appearance in Columbus, though she sang very successfully at the last Cincinnati May Festival, and I have heard her highly praised for her work with the Boston Symphony Orchestra. This reputation is justified by her voice, her method and her interpretation. She has a pure and liquid soprano, which flows—not jumps—fast or slow, at her will, or is lifted through long intervals with perfect certainty and without the needless portamento so destructive of accurate intonation. This

good voice and good method were admirably applied to several widely diverse forms of lyric utterance. The program observed chronology in opening with a group of four Italian arias of the seventeenth and eighteenth centuries, in which those ancient enemies, Handel and Bononcini, were again rivals for popular favor, and Giordani was represented by his popular "Caro Mio Ben."

To these stately arias of a by-gone day the audience was not very responsive, and it was not till Grieg's lovely "Water Lily" was reached in the section devoted to German lieder that the appreciation took the form of an encore. The two characteristic songs of Richard Strauss were finely interpreted, and brought out Schumann's "Widmung" as another encore. Six beautiful songs by MacDowell and Henschel (three from each) closed the program, and seemed to come directly from the heart, as well as the art of the singer. It is pathetic to think of poor MacDowell sitting in mental darkness, "mere oblivion," while these exquisite conceptions of his happier days are delighting thousands of his countrymen; and this thought must have been painfully present to many while his profoundly melancholy "Long Ago" was so sympathetically rendered by Mrs. Rider-Kelsey. Were he dead it would be easier to bear. Georg Henschel's original and poetical genius was never more eloquent than in his "Spring" song and the less known "Rainbow," with their startling surprises and magical modulations, all done with satisfactory ease by the singer and leaving fragrant memories with the hearers.—Columbus Citizen.

Deh più a me non vascondete.....Bononcini  
Se tu m'ami.....Pergolesi  
Qual farfalla.....Handel  
Should He Uphraid.....Bishop  
Oh! the Oak and the Ash.....Seventeenth Century  
The Plague of Love.....Arne  
Aufzuge.....Schumann  
Das Rosenband.....Strauss  
Frühlingsnacht.....Schumann  
Die Lorelei.....Liszt  
Ecoutez-moi.....Farrari  
Noel.....Massenet  
En Prière.....Faure  
Chanson Provencale.....Dell'Acqua  
The Language of the Flowers.....Dvorak  
The Blue Bell.....MacDowell  
Like the Rosebud.....La Forge  
Loveliest of All.....Henschel  
Spring.....Henschel

If there were any lingering doubts in the minds of Toledo music lovers as regards the propriety of classing Corinne Rider-Kelsey among stars of the first magnitude in the realm of song they were dispelled by her magnificent performance in recital at St. Ursula's auditorium last night. She sang in a way that won the warmest applause even from those who are ever slow to accord prophets due honor in their own country. It was an artistic triumph. Mrs. Kelsey presented a program that would tax most severely any but an artist of great power and versatility. Embracing types of song of great diversity, from a florid aria by Handel to a quiet little song by Dvorak, from a seventeenth century ballad to Henschel's sparkling show piece, "Spring," it was a program with which none but an artist would dare to grapple. Mrs. Kelsey left little or nothing to be desired either as regards interpretation or execution.

Perhaps the most pleasing number of the evening was the plain-



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THE NEW YORK WORLD, DECEMBER 8

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall, when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini concerto in D major was so amazingly shown, place him at once in the front ranks.

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tive seventeenth century ballad, "Oh! the Oak and the Ash!" which was sung with simplicity and feeling admirably in keeping with the spirit of the song. In Henschel's "Spring" song the singer awakened the greatest enthusiasm. The "cuckoo" refrain of that song was rendered in a way that gave ample proof of her ability to make the most of that sort of vocal gymnastics. Another number that was particularly pleasing was the "Chanson Provencale," by Dell'Acqua. To say that the accompaniments were played admirably one needs but to mention the name of the pianist, Mary Willing.—Toledo Times.

The recital given by Corinne Rider-Kelsey Friday evening in the beautiful new St. Ursula's auditorium was but fairly attended. The house should have been crowded, but the appreciation felt and shown by those fortunate enough to be present made up for lack of numbers. Mrs. Kelsey possesses a voice of sheer beauty; pure, clean and free, the registers of which are so equalized as to be imperceptible. The program consisted of five groups of artistic songs ranging from ancient arias to modern English songs. Equally at home did the fair singer appear in each, her distinct articulation giving added pleasure to those written in a known tongue, "Oh! the Oak and the Ash," an old English ballad was sung so beautifully, with so much feeling yet so simply, that the hearers were completely captivated, and an encore was generously given.

In the German group it would be hard to discriminate. The Liszt number was sung with brilliancy and showed much dramatic ability. "In Prayer" (Faure), the second French number, was sung in a legato style so perfectly that one was prone to believe that in like music the singer was at her best. At the close of this group three encores were given, and those familiar with a Toledo audience will know how much this means. Several modern English closed the program, but the audience which was loth to leave demanded yet another, which was given in a voice as fresh and un-worn as was the first. To Mary Willing who accompanied so artistically much of the credit of the wholly satisfying recital belongs.—Toledo Courier-Journal.

Corinne Rider-Kelsey appeared last night in recital at the Ursuline convent and Toledo is more than ever desirous of claiming this splendid singer as her own. She appeared independently, as it has ever been her desire to come to Toledo, of which she is professedly fond, when she felt at best in health and voice. The program was in itself of particular interest with its chronological and national groupings, and proved valuable from the educational side as well as a revelation of a voice of which all good things may be said—that it is marvelously pure and liquid, possessed of perfect certainty of tone, of enunciation without fault.

In addition, Madame Kelsey's interpretation proves that she is not merely an automaton with a wonderful vocal apparatus, but a woman of intellect. Her singing has indeed rather more intellectuality than feeling. She began with three stately ballads of the seventeenth and eighteenth centuries, not particularly productive of enthusiasm. Of the old English ballads, "Oh! the Oak and the Ash," was notable for great simplicity and sentiment. In contrast to these quaint old songs was the warmth and poetry of the German songs. It was perhaps in the "chansons" that Madame Kelsey was at her best. Nothing could have been more enchanting than Dell'Acqua. Mary Willing, whom Madame Kelsey considers one of the two best accompanists she has ever had, played for the songs.—Toledo Press.

## PRATTLE FROM PRAGUE.

PRAGUE, December 13, 1906.

The Sevcik violin colony in this city has been much exercised the past few weeks by a press controversy between their illustrious teacher and Henri Marteau. Although the former has taken no personal part in the affair, he has allowed himself to be interviewed, and has not wanted supporters in the local journals to fight his battles for him. To the mere outsiders the dispute seems somewhat undignified and not conducive to the interests either of art or good manners. At one time Sevcik contemplated settling in Switzerland for reasons connected with his health (a design he has since abandoned), and shortly afterward the public was favored with Marteau's views on the shortcomings of the Sevcik method. A restless violin student, who has been seeking salvation in hasty railway trips between Prague and Geneva, and alternate doses of Sevcik and Marteau instruction, conveniently furnished both sides with excellent object lesson, and all kinds of nice things have been said by zealous partisans in defence of the two great protagonists, and especially, in the sacred interests of art (with a capital A). The upshot of the whole matter is that there is plenty of room in the world for a man who has elaborated such an epoch making system of technique as that of Sevcik, and for a virtuoso who can baffle the Beethoven concerto as Marteau did in the Rudolphinum last Wednesday, when even those hotheads who went to his remained to pray the young Swiss for an encore, and recalled him seven times in their delight.

The musical world here is eagerly awaiting the first performance of Josef Suk's new symphony next January. It is dedicated to the memory of Anton Dvorák, his teacher in composition, and Dvorák's late daughter, who was his wife. It is in five movements, and the first three are a tribute to the great Bohemian master, while in the last two the widowed composer concerns himself with his personal domestic loss. I am informed the work is a marvel of pathos and beauty and will considerably enhance Suk's reputation. It will be performed in the Bohemian National Opera House, which for the first time in its history will open its doors to a concert audience. The second part of the program on that occasion will consist of Dvorák's noble "Requiem."

Sibelius, the young Finnish composer, whose works have been favorably received in London and elsewhere, was introduced to the Prague public at the last German Philharmonic concert, when his tone poem "Finlandia" was per-

formed. The work is singularly clear in construction and shows great power and originality. He has a conciseness, too, and a sense of musical economy, that, never degenerating into baldness or monotone, is a distinctly promising feature for the young composer. At the same concert Edyth Walker, now of Berlin, and formerly of the Metropolitan Opera House in New York, scored a pronounced triumph in the big aria out of Mozart's "Titus." The superb voice and the perfect training she possesses, combined with her dramatic powers, give her a high place among the singers of the day.

A Sevcik pupil, who has just completed her studies, and will shortly make her debut in New York, is Elsa Fisher, of that city. I heard her last Monday at a concert in the German Wintergarten Saal, when she played Vieuxtemps' fourth concerto in D minor with a spirit and precision that are worthy of all praise. Even more admirable is the soft, pure tone of her playing, and the young lady was compelled to reappear several times, and eventually delighted her hearers by a subtle interpretation of Friml's beautiful "Reverie." She will undoubtedly meet with a warm reception on her appearance in her native city. At the same concert Fräulein Nigrini gave a dramatic rendering of Bunge's "Sand," a song in which the German composer has been eminently successful in catching the deep tragedy of Carmen Sylva's beautiful words, and which deserves wider recognition.

The weekly concerts of the Prague Anglo-American Club, thanks to the energy and care of Edward J. Freund, of Chicago, the chairman of the program committee, maintain a high standard of interest. Sidney Freedman, who has recently arrived to study the violin with Sevcik, made a decided hit with a performance of his concertstück for violin in D minor, a work showing great constructive ease and poetical feeling, and auguring a promising future to the young virtuoso-composer. Nellie Pedlow, also a Sevcik pupil, who will shortly play in London, gave an admirable interpretation of Grieg's violin sonata in C minor and Vieuxtemps' first concerto, and Mr. Doengens, of New York, made an excellent impression the following week, when he played the d'Erlanger violin concerto with great spirit and individuality.

Much regret has been expressed at the early return of Frank Holding to his home in Lewiston, Me. He is generally recognized as one of the most promising of the Sevcik pupils, having a rich, warm tone and a facility of execution far beyond the average. It is particularly unfortunate that ill health has compelled him to temporarily postpone his artistic studies here, and his many friends in the Anglo-American colony sincerely hope he may be seen again among them, restored to good health and achieving that public success which his great abilities deserve.

R. G.

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# BISPHAM

## TALES FROM GRAND OPERA.

## "La Bohème."

La Bohème (Bohemia) is the student quarter of Paris. It is located in the old part of the capital, close to the village of buildings, which that artistic country of France sustains for the free instruction of gifted youth. Paris, built of solid stone and marble before that modern heating or lighting were known, does not lend itself to piping, wiring and tubing. Candles are a feature, grates an institution, draughts and mildew collateral decoration. Students of free art institutions are seldom millionaires. Those of Paris carry their treasures in heart and head. They shiver and grope in the dark as to body.

In a small top-loft room, whose walls were chief furniture, a nice little girl with blue eyes, fluffy hair, small hands and feet, pale face and a cough, embroidered flowers on cloth for a living. In a big barrack room below, which served as studio, living room, entertainment hall, club, and tryst-bower, roomed three rollicking young students, thinking little about themselves and much about everything else in the universe, and a fourth a poetic, sentimental sort of fellow, thinking of little on earth but himself. A certain type of love-making microbe flourishes in this sort of nature.

One day the three jolly fellows went out, leaving the other, always a lazy type, alone and half asleep. The nice little girl going up stairs candle in hand, caught a corner draught which blew her candle out, leaving her in total darkness upon the stair. Knocking at the first spot of wall within reach, it was opened by Mr. Lolling Poet. Had she been a scrawny, flat-footed, putty-faced girl, the flower embroiderer would have had her candle lighted gracefully, have offered many thanks and apologies, received instant assurance of the pleasure thereby won, and would have gone her way as she came. Being small, pretty, pink and white, with fluffy hair and appealing blue eyes, she was invited to remain. When the boys came back they were told to go elsewhere, and they politely obeyed, while Mr. Poet went on with his wooing. Before the evening was over the girl would have died for the man, and she never got over the feeling.

Always ailing, she soon became ill and faded-looking, and without spring in expression and movement. He got tired of it, not of her particularly but of the strain of taking care of her without any money, always a hard task for a man, involving feeling without possible action. Pity, worry, want and desire all got mixed up together with him, he wanted to get rid of the worry, not of the girl. As the one could not be shaken off without the other, both must go. It is the story of the petted house cat, sheltered, caressed, fed and cared for, till some change in family arrangements makes the poor small helpless thing a burden. All love (?) her of course, but no one is willing to take the trouble of her, so out she goes to die by degrees in the alley, eyes fastened upon the lights of the window she dare not approach.

Mr. Poet to be sure said, "What's your hurry?" When the girl bewildered, packed up her small nothings to go. But she was thrown into the alley just the same. When almost dead, she was found by an easy-going girl of the street and brought back to the barrack to die. The rollicking boys, the easy-going girl, and the loafing writer all made a great fuss about smoothing her "dying pillow," and so they have come into public notice operawise. The point of appeal with the public seems to be this most superficial one, of the fuss made over a dying girl by people who really need not have made the fuss. As in the case of the dead kitten found by the little befrosted child, it is the befrosted one who comes into the lime-light. She is so beautiful to take on so over "just a cat."

An Anglo-Saxon can have no comprehension whatever of the peculiar little thing called love, under which a certain type of foreigner disports the hours, and which is as far different from the real thing as a Charlotte Russe is from a Swiss Alp snow covered. It is a queer little expected sort of sensation as of a new tassel or tin top in a Christmas stocking. In one of his poet moods this one remarked that love was a fire which quickly died when woman did the feeding and man the burning, which was not half bad for him. As many another in same case, this one made great show of terrible jealousy as a means towards the fuss which would make separation more easy for himself. It is strange that women do not come to see through this palpable disguise. When he made up his mind to get rid of the girl he called upon another to do it for him. This is the trick of the poltroon. So did Jean in case of Sapho, so the Lieutenant in the case of "Madam Butterfly."

## "Madam Butterfly."

"Butterfly" was the pet name of a young Japanese lady of distinguished family who had seen better days. Pretty, kittenish, babyish, fascinating, a young navy officer quartered in the place, saw, fell in love with, and with the aid of a sort of managing go-between, married her in unmanly fashion. This was accomplished by means of a peculiar document such as managers use in treating with prima donnas—"Heads I win, tails you lose."

Just how a Japanese maiden came to be so unprotected as to fall prey to a foreigner in so unbusinesslike manner is not made plain. It is made more obscure by the presence of friends and relations, including a mother, at the wedding ceremony and at the reception which followed it. Moreover, this independent young maid of Japan seems to have managed, all unknown to lynx eyed citizens of the gods, to have gone out and exchanged her religion for that of her fiancée, a tragic performance in the Far East. Worse yet, the priest of the family, himself a relative, and the one most concerned in this latter little bargain day affair, was not even apprised of the unusual ceremony, but was left to come tearing into the midst of the feast, like a handwriting on the wall, pouring maledictions upon the poor little bride, driving her out of home, family, church, and Paradise forever, by "bell, book and candle light."

After all these these serious steps and proceedings, a whole house rented by the season, a ceremony witnessed by all these people and his own consul and lawyer, and a honeymoon no longer than my lady's dainty little foot, this bridegroom coolly betook himself to his own country, leaving his lady love without so much as wherewith to sustain herself. This not sufficient, he actually married and returned to the home of his first love to spend his honeymoon with the other. He came there looking up the little son that had been born to him, to whom he wished "the sweetest woman in the world" to be a mother! The little bride, however, endowed with more than the usual womanly qualities of love, tenderness, endurance and faith unending, lay dead by her own hand when he arrived. Taking his offspring he went off, credited with "twinges of conscience."

All possibility is plucked from this tale, all too common, alas! in itself, by making the man in the case an American. Not that an American is incapable of causing suffering in these lines. All men are educated to such as their special privilege. But of all men on earth, an American is most cautious in his private affairs, and most hates the glare of publicity, the cord of actual witness and ceremony. That is in case of premeditated temporariness. Any man on earth would be more likely than an American to involve himself in a position of glaring censure, reproach and possible disgrace, least of all a man who had behaved himself into the position of lieutenant in the navy, under the view of his officers and men, diplomatic officials, and the eagle eye of Uncle Sam. An American is too inventive an individual to subject his affairs to any such blundering methods as these.

No American would have let himself be bothered by a lot of uncongenial and nest-eating relatives at his private festal. Neither would the door have been open to receive any flying zealot in wrathful array. Moreover, an American of that class has an exalted sense of the fitness of things, and in view of intended desertion would never have permitted his little sweetheart to so completely separate herself from all human company. An almost superstition of respect for women held by Americans would have made this impossible. Further, meanness in money matters, especially in case of a love affair, is no trait of an American of any class. He would never have left the girl without at least testimony of appreciation. Can anybody knowing an American imagine him capable of returning to the home of his supposed wife, with another woman as his wife, to ask that the baby be handed over to the latter? If, in the event of his ever reaching such a climax of improbability, an American should come face to face with the disaster he had wrought as did this one, decency and remorse of Americanism would have risen in him to such a degree that he would have shot himself across the dead body of the girl he certainly had loved.

At all events, here is offered one more plea against mixed marriages. The mingled hearth can be one of the loneliest things on earth in shape of a home. It seldom comes just right. Also, against change of religion to further marriage. Either a religion is too sacred a thing to be bartered for a human desire, or there is something wrong with a love that would permit of such barter for its sake. Besides, how ever could there be perfect trust in a loyalty that had shown itself capable of such barter?

FANNIE EDGAR THOMAS.

## Schumann-Heink in Denver.

(Telegram to THE MUSICAL COURIER.)

DENVER, Col., December 30, 1906.

Mme. Schumann-Heink and the Tuesday Musical Club gave a great holiday concert Friday. McKNIGHT.

## It Is Walter R. Anderson, Not Robinson.

It is Walter R. Anderson, of the Anderson Musical Bureau, and not Robinson, who has arranged with Heinrich Conried for Marie Rappold's appearance in Pittsburg with the Male Chorus, of that city. January 25 is the date of the concert.

## MUSIC IN PITTSBURG.

PITTSBURG, Pa., December 20, 1906.

Two notable numbers on the programs of the fifth set of concerts given by the Pittsburg Orchestra, Emil Paur, conductor, on December 14 and 15, were the Goltermann concerto in A minor, for violoncello and orchestra, and the Schumann-Brahms variations, orchestrated by Emil Paur.

Henry Bramsen, principal of the violoncellos of the orchestra, was the soloist, and his work in the two movements played of the concerto only strengthened the favorable impression made by this artist last year. Bramsen undoubtedly ranks among the first of the younger artists on his instrument.

Mr. Paur has scored very effectively the beautiful Schumann-Brahms variations for full orchestra, with additional bassoon.

"Fingal's Cave" overture, by Mendelssohn, and Schumann's symphony in B flat major were the orchestral numbers in the first part of the program. The Brahms variations, Wagner's "Tannhäuser" overture and "Marche Slave," Tchaikowsky, constituted the second part of the program. The work of the orchestra was excellent throughout the program.

The Art Society held its 326th reception in Carnegie Music Hall Tuesday evening, December 18, the occasion being a song recital by Herbert Witherspoon. Bach, Mozart, Beethoven and Handel were represented on the program. Mr. Witherspoon was assisted by Victor Kolar, violinist; Arthur Rosenstein and Carl Bernthaler, accompanists. Mr. Kolar made a successful debut before a Pittsburg audience in Dvorák's A minor concerto. A scherzo of his own and a "Quasi Ballata," by A. Reiser, of the Pittsburg Orchestra, proved two interesting numbers and again displayed Kolar's ability.

The Pittsburg Male Chorus, James Stephen Martin, conductor, announces its first concert for January 25, 1907. Marie Rappold, of the Metropolitan Opera Company, has been engaged as soloist. Great enthusiasm has been displayed at the rehearsals by the chorus, and with Mr. Martin as conductor results are bound to follow.

The eighteenth concert in the series of People's Concerts, held in the East Liberty Carnegie Library, was given by the Mendelssohn Trio, assisted by Grace Hall Riheldaffer, soprano. Jane Lang, contralto, will be the soloist at this week's concert.

A male chorus entitled "Song of May," composed by Pittsburg's well known composer, Ad. M. Foerster, and dedicated to the Apollo Club, has just been published by Oliver Ditson Company.

The Orpheus Club of Bellevue, W. A. Lafferty director, gave a concert in the Masonic Hall, Bellevue, on Thursday evening of last week. The well known baritone, John R. Roberts, was the soloist.

The usual free organ recitals were held Saturday evening, December 15 and Sunday afternoon, December 16, in Carnegie Music Hall. Alfred A. Butler, of New York, gave both programs.

The annual performance of "The Messiah" will be given by the Mozart Club, J. M. McCollum conductor, Friday evening, December 28, in Pittsburg Carnegie Music Hall. The soloists engaged for this occasion are Grace Hall-Riheldaffer, soprano; Miss Marie Stone Langston, contralto; Evan Williams, tenor, and F. W. Cutter, bass.

Christine Miller will leave here Sunday evening for Chicago, where she is engaged for two performances of "The Messiah" with the Apollo Club and Thomas Orchestra on the 25th and 27th. Miss Miller is having great success in oratorio; her work last week with the Oberlin Musical Union and the Pittsburg Orchestra was very highly spoken of. She sang in "The Messiah," last week at Wooster, Ohio, and is engaged for the same work in Steubenville and Greensburg in January. E. L. W.

## Wagner Manuscript on Sale.

Admirers of Richard Wagner will be interested to hear that the manuscript score of Richard Wagner's "Gastmahl der Apostel," in Wagner's own writing, dated Dresden, 1843, with ten leaves in a portfolio of red morocco cover, is on sale in New York.

It is well known that score manuscripts of the master are extremely rare, especially of such length, and it is probable that another opportunity will never be given to secure such a precious memento of Richard Wagner's.

The manuscript may be inspected at the New York office of Mr. Haupt, bookseller, Room 522, at 156 Fifth avenue. The manuscript may be seen there any day from 9:30 a. m. to 1 p. m.



## KANSAS CITY.

KANSAS CITY, December 22, 1906.

February is to be the musical month in Kansas City. Madame Schumann-Heink will give a recital on February 4, Lhévinne follows on February 8, Rosenthal on February 19, and the San Carlo Opera Company on February 27 will give the first of four performances.

The Philharmonic Choral Society, under the direction of Carl Busch, is preparing for a concert, to be given the first part of February. William Beard, baritone, will be the soloist.

The most talked of thing in musical circles just now is the concert to be given for the benefit of the MacDowell fund, and if a reasonable percentage of the people go to this concert who say they will, the receipts should be considerable.

Virginia Tisdale, assistant to Edward Kreiser, will give a pupils' recital in the studio of Mr. Kreiser the evening of December 29. She will be assisted by Mrs. W. B. Hoffman.

This week has been an exceptionally dull one, all attention being given to Christmas shopping and little to music. The professional musicians say that their scholars are failing to show up for their lessons now, and little is expected from them until after Christmas.

Miss Jo Shipley Watson, of Emporia, Kan., was a visitor to Kansas City this week, and reported business good in her little city.

At the last meeting of the Busch Pianists' Club, they voted to make their annual January concert a MacDowell benefit concert.

Edward Kreiser, organist, has returned from his Western trip, and reports having a fine time, and also a busy time, during his absence.

At the fifth Sunday concert of the Wylie String Quartet the soloist was Frank Chandler, the boy soprano.

The Oberlin College Glee Club gave a concert last Wednesday in the New Casino. This is the glee club from Oberlin College, Oberlin, Ohio, and they are on a holiday trip of several thousand miles. The next point made after Kansas City was Denver, Col.

Olive Roberts, pianist, and Claude Rader, violinist, gave a very successful concert in Leavenworth last Friday night. They have a number of concert engagements throughout the Southwest.

A concert under the direction of Prof. Crosby Hopps

for the benefit of the Children's Home Society was given in the Academy of Music December 21. The Howard Memorial Chorus and the Kansas City Male Quartet took part.

May Mitchler, pianist, of Paola, Kan., has been spending several days of this week visiting Kansas City.

Edward Kreiser gave his eighty-ninth organ recital in



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the Grand Avenue Methodist Church the afternoon of December 16, the program being made up entirely of Wagner selections, as follows:

Prelude, Processional of the Knights of the Holy Grail, Parsifal.  
Prelude, Elsa's Bridal Procession to the Minister, Lohengrin.  
Introduction and Wedding Music, Third Act.  
Walter's Prize Song, Die Meistersinger.  
Love Death, Tristan and Isolde.  
Grand Fantasia on Themes from Tannhäuser, for the Organ, by Edward Kreiser.

F. A. PARKER.

## MUSIC IN BANGOR.

BANGOR, Me., December 22, 1906.

The home of the Eastern Maine Festival is now free of all pecuniary embarrassment. At the late fair a sum double the amount of the mortgage was raised. This mortgage was burned at the next rehearsal of the Festival Chorus. F. C. Beal, president of the Festival Association, with John Parker and Charles Wardley, of the board of directors, made some happy speeches and the chorus jubilantly sang the "Hallelujah Chorus" from "The Messiah" to celebrate the event, the crowning effort of ten years' labor for the Auditorium.

Elaborate music was performed at nearly all the churches Sunday before Christmas. At the Universalist the quartet choir, under the direction of the organist, Mrs. F. L. Tuck, gave a cantata, "The Birth of Christ," by West. At the Broadway Congregational, Grace Bramhall prepared "The Adoration," a Christmas cantata, by George B. Neim, which the vested choir sang with such fine effect it will be repeated at the morning service next Sunday by general request.

Sara Peakes, formerly of the Peakes Studio, Philadelphia, has been so successful here in vocal instruction that she probably has the largest class in Eastern Maine. Pupils come from different towns in this part of the State and Canada to study with her, besides a large number of Bangor pupils. Saturday she goes to Dover to accommodate singers in that vicinity. In January and February several pupils will be heard in invitation recitals at Andrews' Hall. "In a Persian Garden," which has never been given here, is in preparation for one of them.

ABBIE N. GARLAND.

## Rosenthal the Real Star.

Rosenthal seems to be the only "star" who is able to draw a full house to the Metropolitan Sunday night concerts. He did it two weeks ago, and he repeated the achievement last Sunday. The applause for the great pianist was thunderous and far outstripped in volume the reception given to all the other soloists combined. Rosenthal was in his mightiest mood, and played the scherzo from Scharwenka's B flat minor concerto as mortal man has never heard it before. The movement sparkled and scintillated under Rosenthal's fingers, and the tempo at which he took it, together with his irresistible virility, made the piece as exciting a piano performance as it would be possible to imagine.

The Schubert-Liszt "Lindenbaum" and Rosenthal's own "Blue Danube" arrangement were his other two numbers and they took the house by storm. A hurricane of cheers and clapping hands recalled Rosenthal again and again, and only the new "no encore" rule at the Metropolitan prevented the favorite pianist from literally running away with the concert.

# WINTER

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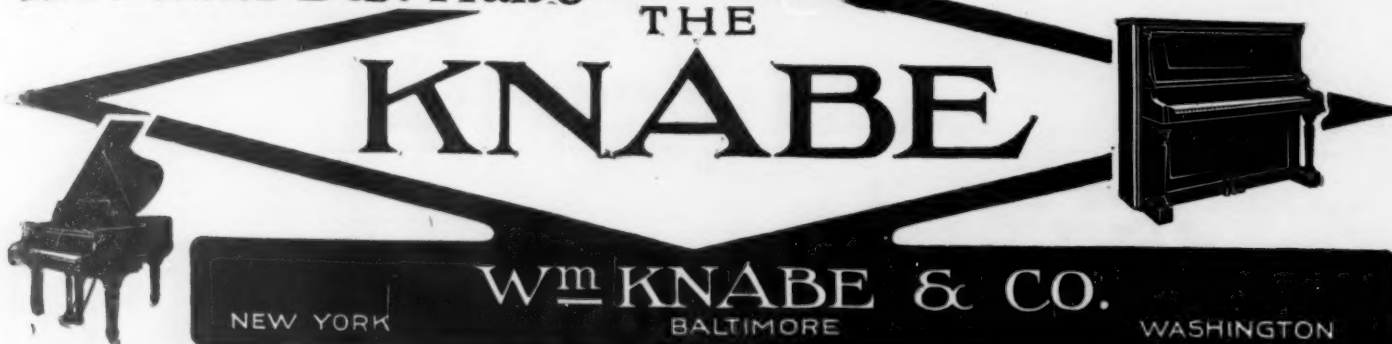
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